THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

MRS. BARNEY M'AULEY AND THE DRAMATIC PIRATE—A FENCE FOR STOLEN PROPERTY—CHARACTER SKETCHES IN ABUNDANCE—ROSINA VOKES, A BORN BURLESQUER—THE BRIEF CAREER OF A STAGE BEAUTY.

Last week I mentioned, *post scriptum*, having been reminded of the late Barney McAuley's delightful play A Messenger from Jarvis Section by meeting his widow, Rachel McAuley, and by recalling that I first saw that clever little artiste Minnie Maddern in the character of Clip in that play.

I also mentioned that almost immediately afterward there was put into my hands a current playbill of the Lexington, Ky., Opera House, announcing that "Barney McAuley's sensational comedy A Messenger from Jarvis Section" was playing there.

This led me to inquire of Mrs. McAuley if she had disposed of the piece. I don't think I had any eye to business. I simply asked myself if it was possible that the widow had let so good a piece of property slip out of her hands, for I knew that Barney McAuley bought the play out and out of Mr. Locke, its author.

My inquiries led to the discovery that a man by the name of Wilson Day, not long after Barney's death, appeared before the Western public with a version of the play which he had made himself.

His high-handed act led to a protest from the widow. She appealed to him by mail not to rob her; pointed out, with a great deal of particularity and patience, the disreputable character of his proceeding, and begged that he would not use the stolen property to her disadvantage.

All this was very like a woman. She did not threaten, she upbraided. A man would have stormed, cursed and invoked the law.

It is interesting to observe how Mr Wilson Day adapted himself to the dramatic sneak-thief business. Your ordinary ruffian would have defied her and skipped from State to State with his plunder, preceded by a three-sheet poster on which would be inscribed the legend of the dramatic marauder: "What are you going to do about it?"

Mr. Day was deeper than hat. He adopted the penitent role. He dissembled. He regretted that he had been guilty of the inadvertence of making a copy of her play. He now saw the impropriety of walking out of the widow's house with her spoons. He asked her to forgive him, and he would not do so any more.

The heart-broken sorrow, the shame-faced contrition and the noble desire to reform, quite touched Mrs. McAuley. She felt that she had been instrumental in plucking one pirate like a brand from the burning.

Last week came the programme of the Lexington Opera House, on which was billed, "The Messenger from Jarvis Section," with Mr. Wilson Day in Barney McAuley's role of Daniel Bartlett.

I made mention of this occurrence in last week's MIRROR, not, perhaps, in Mrs. McAuley's mild and persuasive vein, but rather in the tone which THE MIRROR has always used toward dramatic pirates.

You can see how swiftly THE MIRROR reached Mr. Day, when I tell you that Mrs. McAuley received the following letter on the 22d:

DECATUR, Ill., May 21, 1889.

Rachel McAuley

MADAME,—I see by THE MIRROR of last week that you accuse me of having stolen your property and that I use it in the West.

If you received a programme you must have seen that I am connected with the company only as an actor. I have nothing to do with the management in any way. Uncle Dan'l was put on in Lexington and I was cast for Uncle Dan'l. Had I refused it I should have lost my engagement, which I could not afford. Aside from playing the part I had nothing to do with the performance.

I have no knowledge whatever of the source from which the play was obtained.

Early in the season of '87 I sent you the MS. of Uncle Dan'l I then had. Since that time I have not had at any time a MS. of the play in my possession. I told you I would not use it again nor have I done so.

I think you have been somewhat hasty in your accusation and trust you will acknowledge and repair your mistake at your earliest convenience.

Awaiting your reply I remain

Yours respectfully, WILSON DAY,
51 Lake Street, Cleveland, Ohio.

As you have a programme, you are probably aware that the company is the Baldwin Comedy Company.

WILSON DAY.

It will be seen by this that the Day's decline is quite as mild as its dawn and far more melancholy.

One naturally asks why the Messenger from Jarvis Section was played at the Opera House? Probably because Mr. Day had promised never to play it again, or because the owner of the property didn't object to its being played so long as Mr. Day was not starring in it, or because copies of it were lying round loose and Mr. Day couldn't help having them thrust upon him by managers.

It would never occur to anybody at this end of the country that it was played because Mr. Day had been trying to star as Dan'l Bartlett and had a copy of the manuscript. It never occurred to him that I would telegraph to Lexington and ascertain if the version was the same that he starred in.

Mr. Day appears to think that when he plays the Messenger from Jarvis Section under his own management he ought to apologize to Mrs. McAuley, and when he plays the same version under another management she ought to apologize to him.

It's amazing how dramatic piracy obfuscates a man's brain.

"I acknowledge," says Mr. Day to Mrs. McAuley, "that this is your property, and no one but yourself has any right to use it, therefore I will never use it again unless some manager asks me to." I suppose Mr. Day thinks that Mrs. McAuley ought to pay him for murdering the piece and mixing Si Pettingill up with Simon Briggs, and I dare say he will crawl under the short skirts of Jennie Goldthwaite, "the little Hoosier," for further protection, she having fastened her "little red umbrella" to the part of Clip.

I must beg pardon for having taken up so much space with this marauder, but as I was the cause of his coming to the surface, it was only proper that I should explain matters.

I should like to ask Miss Jennie Goldthwaite if she is carrying these spoons, who passed them over to her? And Mr. Walter S. Baldwin, the manager, may give us some information at the same time as to whether he keeps a "fence" for stolen property, and is a receiver, or a square business man.

At all events Mr. Day furnishes us with a fine specimen of the ethics that prevail among these play filchers. "If I had not been dishonest I would have lost my engagement." I wonder where that loss would have fallen. Not on the world, certainly, or on the profession, for there seems to be more risk of the profession losing something while Mr. Day is in it.

But sufficient unto the Day is the evil thereof.

I see Mr. Seabrooke is going out of the Midnight Bell. Isn't this going to take some of the ring out of it? I got a great deal of amusement out of that sketch. Dramatically, it isn't much, but its types of character are prodigious and unmistakable, and the Deacon, in Mr. Seabrooke's treatment, became one of the most remarkable bits of hard, incorrigible, rural quaintness I ever saw. That wag of his head set the house tittering every night, for it was an inimitable indication of self-satisfied stubbornness, just touched with the physical weakness of age.

We have had nothing but character sketches of late, but with the single exception of Minnie Maddern, the women do not appear to have contributed to the list. And even that is so fine that—like an India shawl—I don't believe the spectator sees all the colors in it at one sitting.

I used to think our old friend Couldock was the master at this kind of quaint elaboration. But, O dear! if you could have seen him wobbling about on Monday night in a loose-jointed melodrama at the Windsor you would have made up your mind that The Chimney Corner was indeed his place.

Whenever the current woman tries character work she lapses into burlesque. Go and see Rosina Vokes. She has struck her measure in Ghastly Manor. She is a born burlesquer. In quiet comedy she always looks to me like a chained wild cat. In burlesque she is simply unchained. It is not the burlesque of appearance such as we had in Lydia Thompson, who was a sort of Howells of the burlesque stage, but it is the burlesque of action, such as we have in Dixey. Rosina must be in motion to be anything, and it is in satirizing her own profession that she is happiest.

Burlesquers are all pessimists. They don't believe in anything seriously good. Their cynicism leaks out of their heels and their elbows. They are always making you laugh by showing you the hollow side of their own business.

I never saw Nat Goodwin try to do a serious thing yet that he didn't wink at some friend in the box, with the intimation that he was never so hollow as when he was in earnest. There is always a slight sense of humiliation in the burlesquer of the serious thing. I never knew a genuine burlesque actress who did not want to write an apology to herself if she got caught in a serious attitude.

Nat Goodwin carries this feeling with the privilege of genius even into his gambling debts.

Apropos of burlesque, the return of the London Gaiety company at this season reminds me that burlesque of the unbridled kind is by no means dead. I suppose this company has met with a genuine success in this country, and its success, which is owing to a certain order of cleverness and not to beauty of face and limb, is in direct contrast to the old success of Lydia Thompson. It looks as if the purely leg burlesque had been swallowed up in comic opera, and that the variety people now have to show cause in merit.

Dr. Beard, who studied this subject, once told me that the average career of a stage beauty is seven years.

Jehosaphat! what a narrow span.

She compresses all her triumphs in between adolescence and decline. You can measure her seasons in the number of her corpuscles. The handsomer she is the more ephemeral she is.

Your smart, long-lived fellow always cries out: "In the name of all that's enduring bring me a homely woman!" And then he thinks of Cushman and Maggie Mitchell, embalmed geniuses, held in the amber of their own cleverness against all the changes of time.

I always feel like shedding a private tear when I see a beautiful girl going into this business. She seems so short-lived. I'm not an old man myself, but what a stream of beauties I have seen go down this roiled current, like the gaudy leaves of Autumn!

Layer after layer of recollections like dead rose leaves in an old drawer.

I never see a superbly fashioned girl come to the stage but I think of Joaquin Miller's line: "She is damned with a dower of beauty."

Where have I run to?

Oh! I meant to say that the cleverness of Mr. Fred Leslie and the piquancy of Nellie Farren appear to have been the camphor in this burlesque troupe that kept the moths out.

Whenever you see Leslie there is sure to be a laugh lurking about. They go together on all public occasions like Ex-President Cleveland and Watson Gilder.

In sweeping up the season there are a good many people missing. What has become of Mackaye, and Durant and Miss Gibbs and Langtry and Charles Coghlan?

I know what your answer will be. They are writing plays for the West End Theatre.

NYM CRINKLE.

THE LOVE STORY.

Adelaide Moore and William Moore arrived from England last week. The latter, on being seen by a MIRROR representative at Klaw at Erlanger's Exchange, was quite willing to talk about the plans of his star.

"I am now making arrangements to book Miss Moore through the country in The Love Story," said he, "and as I shall surround her with a good strong company, and as the piece is a domestic drama in four acts, which will, I think, just strike the public taste, I do not see why the tour should not be successful. Mrs. Langtry was after the play which is by Pierre Le Clercq, a brother of Carlotta Le Clercq, and was produced at the Vaudeville last February. It ran for several weeks there and this year it is to go out in the Provinces. I have secured the American rights only. Miss Moore, who is in the best of health, is spending a few weeks now with friends at Morristown, N. J. We have so much confidence in The Love Story that we shall not think of a repertoire."

MRS. LANGTRY'S SCENERY SALE.

The auction sale of Mrs. Langtry's scenery and properties, on Tuesday afternoon, was fairly attended. The scenery of Macbeth, which cost Mrs. Langtry $7,000, was almost the last lot that was reached. When it was put up by the auctioneer, the announcement was made at the same time that Lewis Morrison had purchased the cauldron scene at private sale in the morning, and inquiry elicited the fact that the price was $400. The bidding on the rest of the scenery, all of which had been painted by Phil Goatcher, was started at $100 by Mr. Morrison, and it looked at one time as though it would be sold for $110, but T. Henry French, who was present, began bidding against the actor, and when it was knocked down to Mr. Morrison it was at $255.

The sale of the properties was the first thing that took place, and the crowd present wandered about the green-room and viewed the gilt and tinsel articles with curiosity and disdain. The prices brought were not alarming. Among the articles used in A Wife's Peril sold were a gilt rattan arm-chair, with cushions, for $1.75, a stool for 50 cents, a carpet for $15, a small red silk curtain for 40 cents, four light brocaded chairs for $4, and a pair of old gold curtains and valance for $7.50. The latter was purchased by Webster and Brady. An upholstered pouf and two occasional gilt chairs sold for 50 cents.

In the As In a Looking Glass properties still lower prices ruled. Eight velvet and gilt plain and arm-chairs brought altogether $2.25, six carved walnut chairs brought $1, and twelve wooden vases and a gilt rattan chair brought $5.50. T. Henry French secured a satinwood set, consisting of table, sideboard and desk, for about $13, and two iron standing lamps for $7, while a large blue easy chair brought $9, and a large brocaded easy chair in old gold $15.

For the small sum of three dollars all of the Lady of Lyons properties were sold. They consisted of an oak arm-chair, six rush-bottom chairs, three large arm-chairs and a tapestry table cover. For the Pygmalion and Galatea "props" only $2.50 was secured, though the velvet backing for one of the curtains brought $5 more. The properties of Lady Clancarty consisted of a gilt letter-box and two small gilt boxes. These only brought fifty cents.

When Macbeth's properties were announced it occasioned but little stir. By special request the Cauldron was put up at once and bid in by Lewis Morrison at $3.50. The three staves for Macbeth, two truncheons, King Duncan's sceptre, the two wands for Chamberlains and the six trophies of armor were sold to Lewis Morrison for $5, while Mr. French bought ten curtains for $7.50. The two daggers sold for $5 each to a young society man named Shippen, who seemed overcome with joy when they were knocked down to him in spite of the audible whisper of the property man that they had cost but $3.

"How much am I offered for the feast?" asked the auctioneer, as he handed up two property dishes of fruit, a boar's head on a dish, and a rib of beef.

One dollar was all that they brought. For a number of the other properties there were no bids whatever.

The bidding for the scenery was a little livelier. An oak interior of A Wife's Peril, with a ceiling and a boudoir of the same play, with silk panels, brought $42 from H. C. Taylor, the manager of the Trenton (N. J.) Opera House, who also purchased the King's Closet and Bed Room scenes of Lady Clancarty for $25, and the Fortinbras' and Lady Gage's Chambers of As In A Looking Glass for $57. The exterior scene representing Monte Carlo, was purchased by Lawrence Marston, representing Lillian Lewis, for $10, while The Lady of Lyons, Garden and Kitchen scene, sold for $24. Altogether the sale netted Mrs. Langtry $576.40.

Among those who were present were Messrs. Webster and Brady, W. J. Fleming, Lillian Lewis, Benson Sherwood, T. Henry French, Lewis Morrison, Leon J. Vincent, and Mrs. C. A. Doremus.

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THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
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Postage prepaid.

THE FUND'S FIELD DAY.

ON Tuesday next the Actors' Fund of America will again come forward to tell the profession and the public what has been the year's record of its charitable work, and to celebrate, with oratory and music, the completion of the eighth year of its existence.

The officers and trustees of the institution will give an account of their stewardship at the Madison Square Theatre, where the annual elections will also take place. The notification that only members of the Association who have paid their dues will be admitted, to take part in these proceedings is a wise departure, since in previous years non-members and members not in good standing have attended and participated in these meetings.

At Palmer's Theatre, in the afternoon, notable anniversary exercises will be held. Last year, the experiment of supplementing the annual meeting by a gathering of this sort proved most successful, and its adoption as a regular feature of the day is a subject for congratulation. President PALMER, Orator DEPEW and Poet WINTER form a trio of speakers such as it would be difficult to duplicate, and they will all have that to say which will instruct and entertain their hearers. The musical features promised are in keeping.

To these anniversary exercises professionals generally are invited. As at this time there are many in town Palmer's Theatre should be crowded Tuesday afternoon.

TO SECURE RELIEF.

THE organization of the managers of traveling companies for the purpose of securing relief from the hardships of the Inter-State Commerce Law is a step in the right direction.

At their first meeting in this city on Monday, the urgent need of such modification to the Act as should reduce the cost of theatrical transportation to a fair and reasonable basis was universally asserted, and measures were adopted to ascertain the best method and direction in which to move. From this intelligent and concerted effort it is to be hoped that some good may come.

There is no good reason why a special exception to the stringent operations of the Interstate Law should not be made in the case of the theatrical profession, for as they journey in larger bodies and more continuously than any other class of travelers such an exception could in no sense be construed as an unjust discrimination, of the kind which the law was intended to prevent.

The traveling managers appear to have brought plenty of determination to bear in the matter, and they also express a willingness to provide the necessary funds for carrying the work to a finish. As their cause is a just one, we heartily wish it success.

WATCH THE PROFESSOR!

WE have had primers and guides to almost every conceivable thing that can be mastered only by hard work, practical acquaintance and studious application. Mankind in general, is prone to a short cut across field, despite the proverbial admonition that there is no royal road to learning. There is a good deal of consolation, however, for those who have not been satisfied with the superficial smattering gleaned from popular guide books, in the fact that mere dabblers can never compete with those who are familiar with their profession, both from continuous study and actual experience.

Moreover, there is considerable fun to be derived from the *vade mecum* that attempts to deal with every branch of a large subject. T. CAMPBELL COPELAND, for instance, may be an excellent authority in his own sphere of usefulness, and his "Primer for Beginners in Newspaper Work," which is appearing in serial form in *The Journalist*, may contain many good suggestions, but his chapter on "Musical and Dramatic Criticism" is, to put it mildly, decidedly misleading.

"Watch the Professor," as the gentleman says in the museum when exposing a sleight-of-hand trick of great simplicity. After admitting that it is customary and proper to employ experts, MR. COPELAND proceeds with the statement that "one objection to the accepting of reports from experts is that these gentlemen are prone to connect themselves with rings and cliques, and to write favorable or disparaging notices according to their individual prejudices." How long does he imagine that this type of dramatic expert would retain his hold on a reputable metropolitan journal? He evidently believes the managing editor to be absolutely in the power of the dramatic critic. This can only be the case when the so-called dramatic critic is nothing more or less than the theatrical advertising agent, and conducts the critical department with due regard to the interests of his dramatic customers.

With delightful candor, the professor then gives vent to the following expression of opinion, presumably for the benefit of his pupils: "It is quite a rare thing in any profession to find men free from the weakness of petty jealousy and regard for personal interest, or unwilling to accept bribes, favors or other inducements from visiting companies." This seems somewhat ambiguous at first sight, although, on due consideration, it is quite possible that men in *any* profession might be found unable to resist the blandishments of visiting companies. We are at a loss to know to what base uses a theatrical manager could put the professional man as a class. We have heard of the baldheaded contingent, professional or otherwise, offering golden gifts as delicate bribery to the good graces of the vivacious soubrette or bright-eyed chorus girl, but that phase of the question does not seem to be under consideration.

After some additional reference to the abuse of the critical function, the Professor sums up his case as follows: "For these and other reasons there is a growing tendency in newspaper offices to prefer possibly imperfect criticisms written by reliable members of the staff to the technical and often unwieldy notices prepared by outsiders." On this point we are impolite enough to flatly contradict the Professor. No paper that cares to avoid making its critical columns a laughing stock of the public and the profession will resort to any such preposterous policy. The tendency is rather to employ a competent critic, if the paper can afford the expense.

The most absurd proposition of the entire chapter is that "a very little effort on the part of a reporter will enable him to gain all the necessary information concerning dramatic performances from the regular attaches of the theatre, who, having no interest in individual performers or companies, are likely to give fair and trustworthy hints as to the merits of any particular evening's representation." The novice in journalism is also informed that "it is only on occasions of a first performance, or when a lengthy special notice is called for that any necessity arises for stopping all through the performance, and a reporter or a critic will often find that he can pick up more points in the lobbies between the acts than he can obtain by the closest personal attention." It is no doubt through a similar method of critical investigation that some of the daily papers are occasionally found napping, especially when notices appear of pieces that were never performed. We would suggest as an improvement upon Mr. COPELAND'S plan that one of the ushers be employed to write the notice, and the newspaper might send the office boy for his copy after the first or second act.

Perhaps a simpler plan would be to have a ticker at police headquarters connecting with all the theatres, and not report anything whatever about the theatres unless something occurred that could properly be classified as news. This would certainly be a better policy than to print alleged news under the head of dramatic criticism.

A CLERICAL DILEMMA.

THE authorities of the Presbyterian Church—the nice religious corporation whose members claim to have a birthright share in the monopoly of eternal salvation—have recently been reassuring themselves, in formal conclave, of the truth of the many points wherein they differ from the views of the rest of the world, and a boom in Presbyterianism has been the result.

Brooklyn, which is never to be outdone in matters of this kind, has kept up its end by trying a clergyman of that denomination on preferred charges of frivolity. During the examination it was developed that the accused pastor occasionally indulged in the vicious pastime of playgoing, and that he frequently found diversion in the wicked sport which Izaak Walton and other worldly men have found seductive.

For the first-mentioned offence the dominie was solemnly and severely censured. It was pointed out to him that the Play is Satan's own particular and potent engine of damnation, and the well-known similarity of the Theatre's portico to the entrance hall of that everlasting human grill-room, created for the express purpose of broiling everybody except good Presbyterians, was again indicated.

But in respect to the matter of angling the pastor's judges found themselves in a dilemma. They discovered that they themselves, almost without exception, were addicted to the same, identical unholy pleasure for which the accused was arraigned. They were forced to admit that they had all found worldly gratification in varying the regular business of fishing for souls, with fishing for soles, or such other finny frolickers as ventured into too close proximity to the ministerial hook and bait.

Thus it was that because of casting the fly they were deprived of the pleasure of casting the stone. And so it was that they merely lectured the straying shepherd for his theatrical inclinations, and were forced to remain silent on the subject of his equally disreputable manipulation of rod and reel.

THEATRE ENDOWMENT.

THERE is no doubt that the average manager in England and America cares more for the moneyed interest than the artistic merit of dramatic productions. This is, after all, the natural consequence of catering to popular taste. Still, there is a large element of cultivated theatregoers in both countries that would gladly welcome any practical plan to raise the standard of dramatic art.

Mr. WILLIAM ARCHER, in an article entitled, "A Plea for an Endowed Theatre," discusses the subject with rare acumen in the May number of the *Fortnightly Review*. He points out that State aid is out of the question, and that an institution such as the Theatre Francais is merely a survival of autocratic times. His plan, in brief, is a national subcription, and the sum raised in that manner is to be vested in a board of trustees, who should be men of "unquestionable social and intellectual standing." According to Mr. ARCHER'S estimate the annual deficit would not be likely to reach more than £10,000, which would require a capital of about £250,000.

There are, of course, many things besides the financial soundness of the enterprise to be considered. One of the problems to be solved would be the selection of a manager thoroughly equipped for the great responsibilities of the office. One who would not make the theatre, in the language of Mr. ARCHER, "a museum of dramatic paleontology, a place where fossil 'specimens' of the antediluvian drama are kept on show. Still, we entirely agree with our esteemed contemporary, the Boston *Post*, that these contingencies are worth facing for the sake of doing something to restore the prestige of dramatic art among English-speaking people.

The old stock system no longer appears to meet with popular support. The few stock organizations that exist in New York are compelled to follow the drift of fashionable fancy.

If a theatre were endowed on the plan of endowed colleges in this country, we see no reason why the plan should not meet with practical results. Such a theatre should be managed on broad, philanthropic and artistic principles. It should be governed by a board of trustees, elected at stated intervals, and the main object of its endowment should be for the education, cultivation and advancement of dramatic art.

Among our millionaires is there not one with sufficient generosity, public spirit and love for a neglected art, who will immortalize his name by the endowment of a national thea re?

PERSONAL.

FROHMAN.—Gustave Frohman returns to his offices on Monday next.

HEWITT.—Frank Hewitt denies that he is to be replaced by anyone in the character of Pete in Annette at the Star Theatre.

SALVINI.—Alexander Salvini has purchased a melodrama called The Man in Black. The piece is by Horace Townsend and the plot is laid in Vienna.

HAINES.—Alice Haines, a bright little actress, who is rapidly advancing in her profession, has been engaged to appear in Shenandoah next season.

JEFFERSON.—Joseph Jefferson gave a performance of Rip Van Winkle at Niblo's Garden on Monday afternoon, for the orphans of this city. Fully 1,500 little ones from the different institutions were present.

WALSH.—Blanche Walsh has been engaged to play the role of Olivia in Marie Wainwright's production of Twelfth Night. Louis James heard her recite at the Norton benefit on Sunday night, and at once secured her for the role.

PIGOTT.—J. W. Piggott, who wrote The Bookmaker, is to produce his four-act drama, entitled Which Wins, at Terry's Theatre, in London, on the afternoon of June 12. The production will be under the management of Edward Michael.

COMSTOCK.—Alexander Comstock, who ably managed the benefit for the Norton family which took place at the Academy of Music on Sunday night, has received from the committee in charge a handsome diamond horseshoe watch-charm in recognition of his services.

SIMS.—George R. Sims, the well-known English playwright, has had the Duke of Cambridge and an Inspector of Police arrested in London for assaulting him while he was engaged in reporting a review of the Fire Brigade on Saturday last.

AKERSTROM.—Ullie Akerstrom has not been forgotten by her New England friends. Hardly a night passes that she is not reminded of their existence by pretty floral emblems. Her success at the Star Theatre, in Annette, seems to have gratified them exceedingly.

CLEMENT.—Clay Clement has refused several very good offers to play in modern drama. He intends waiting for his opportunity in the legitimate. He has just received from Germany a large and valuable accession to his already very complete legitimate wardrobe.

BUCHANAN.—Maida Craigen and Arthur Falkland Buchanan are to sail for Europe to-day (Wednesday) on the *City of New York*. They will spend the entire Summer on the other side, devoting their time principally to London and Paris.

CLEARY.—Edwin Cleary, the clever young American actor, who is winning both fame and fortune for himself in London, has secured the English rights of Kit, the Arkansas Traveller, as well as the necessary scenery and accessories of the play. He will produce it in the provinces shortly, and will play the title role.

MODJESKA.—Edwin Booth has decided to take a long rest this Summer. Messrs. Booth and Barrett, in consequence, have been compelled to cancel the fourth week of their engagement in San Francisco and their dates in Los Angeles, Portland, Butte and Helena. Manager John Maguire has effected arrangements with Modjeska to fill Booth and Barrett's engagements. Modjeska will be supported by the Booth and Barrett company.

JENKS.—George Jenks, who is a well-known journalist of Pittsburg, Pa., has written a play called The United States Mail, which he proposes to put on the road in the Fall. Hepburn Johns, one of the editors on the Pittsburg *Dispatch*, has read the piece, and speaks in glowing terms of its merit. It is certainly a happy title, and the subject might well afford excellent material for an effective drama.

THE USHER.

In Ushering
Heed him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Formerly it was thought by many that professionals, and particularly managers, were so thoroughly imbued with the spirit of rivalry that they could not unite for the accomplishment of any measure or reform or work which was desired for the general good.

And the facts seemed to warrant this belief. The managers of this city a dozen years ago were engaged in a cut-throat game. Whenever organization for the achievement of any desirable end was demanded, it could not be effected because of the jealousies and suspicion which caused each to look upon his competitor as an enemy.

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Now this is all changed. Cohesion and coöperation among theatrical people are the marked characteristics of the hour. The Actors' Fund, the Actors' Order of Friendship and the new Athletic Association, are all, in different directions, representative of the great advance that has been made by the profession toward the adoption of systematic protective and benevolent methods such as prevail among other callings.

The managers, too, have latterly acted in concert, whenever there was any definite good to be gained by it. They have secured the repeal of the law which gave the theatre license moneys to a penal institution; they have fought and destroyed several bills which were introduced into the State Legislature for the purpose of extracting money from the guild for the benefit of politicians, and now they are endeavoring to remove the hardships suffered by the whole profession through the operation of the Interstate Commerce Law.

The new order of things betokens a praiseworthy development of the theatrical business toward that point of stability which we all hope to see it reach some day.

✣

In these various movements no man has taken a more important or a more liberal part than A. M. Palmer, whose brains, judgment and money have been always at the command of every cause whose aim was for the mental, moral or commercial betterment of the profession.

Mr. Palmer has ably and unselfishly devoted himself to the improvement of our theatrical conditions. Even apart from his distinguished achievements in the managerial field, the record he has made as a theatrical leader entitles him to the undying gratitude of the appreciative members of the profession now and hereafter.

✣

Charles Stow, author of that amusing production, An Iron Creed, that recently enjoyed a brief and fitful career at the Fourteenth Street Theatre, has unbottled his ire against the critics of this town, in a long string of bumptious doggerel, which he calls "Dissected." The opening lines give a fair idea of the style and tone of Mr. Stow's diatribe:

It says I cannot write; then will I sing
The praises of that Hydra-headed thing,
Which through its several vents snarls, grins and brays—
Great Gotham's Critic of our humble plays;
Its brazen front to truth corruptly blind;
Its empty hand and eyes both placed behind;
Which prates "one touch of nature makes us kin,"
And "touch" defines the blackguard's right to skin
The luckless playwright; who must die or bleed;
From "Robert Elsmere" to "An Iron Creed."
Here, briefly sketched, mankind shall loathing see,
Some mongrel parts of its anatomy;
The rotten phosphorescence of whose taint
Supplies the color nothing else could paint.

Then the unfortunate playwright goes on to individually describe, in language which would pale the fiery muse of George Francis Train, the various critics that sat in judgment on his piece.

After seeing An Iron Creed, it was my private opinion that the author should be incontinently jailed. After reading his "poem," Bloomingdale suggested itself as a better place.

✣

It having been bruited that the veteran "Pop" Reed intended to will his skull to the Walnut Street Theatre, for use in Hamlet productions after his death, the hale old man was seen by a Philadelphia reporter the other day, and asked if the report was true.

Mr. Reed denied it, emphatically. "I shan't leave my head to the theatre," he said, "because there are no real tragedians on the stage, to-day, except Booth, and I don't intend to have my figurehead handled promiscuously by duffers. When I die I am going to be buried all over."

✣

Operetta, farce, comedy and burlesque form a light and frothy assortment in our amusement bill-of-fare just at present. But, like the dude who wore a straw hat on Fifth Avenue last Sunday, isn't it rushing the season?

FOR INTERSTATE RELIEF.

The meeting of theatrical managers opposed to the oppressive working of the Interstate Commerce Law, which was held at the Madison Square Theatre on Monday afternoon was largely attended, despite the inclement weather. Almost all of the managers of traveling companies in the city attended. Among those present were: Marc Klaw, Harry Kennedy, J. Charles Davis, Leopold Jordan, B. B. Stair, Laurence Marston, R. B. Monroe, H. D. Parker, Phillip W. Schuyler, W. J. Lavine, Charles Melville, Sam Fort the Washington manager, Mr. Fish, Harry J. Parker, Charles Gordon, J. M. Hickey, Thomas H. Davis, William Warrington, Harry Hine, W. J. Lamb, Arden Smith, Charles W. Thomas, Josh Ogden, Harry Watcham, J. Kline Emmet, Ted. Marks, A. P. Dunlop, Frank Bixby, E. B. Jack, William T. Keogh, Alf. Hayman, Spencer Cone, Pierce Jarvis, Col. D. A. Keyes, Gustave Kahn, Lee Townsend, Charles Atwood, W. D. Mann, Sol Berliner, W. H. Strickland and Harry Greene.

The railroad men present were: C. P. Craig, of the Baltimore and Ohio; James Buckley, of the Erie; H. A. Wells, of the Ohio and Mississippi, and Mr. Haines, of the Pennsylvania.

Edward E. Rice, who had issued the call for the meeting, called the assemblage to order. He stated that through the workings of the obnoxious law his companies' traveling bills had amounted this year to over $30,000, which was $10,000 more than they had ever been before.

While Mr. Rice was speaking, A. M. Palmer, Henry E. Dixey and Ex-Judge Dittenhoefer appeared on the stage. Marc Klaw moved that Mr. Palmer be made temporary chairman, and the motion was adopted. Thomas H. Davis was elected as secretary.

Mr. Palmer then read the following letter from Joseph Arthur, who was unable to attend:

Mr. Chairman:

Owing to inability to attend meeting, to-day, I send a brief expression of a plan which might help us out. Respectfully, J. ARTHUR.

PHILADELPHIA, May 24, 1888.

Brother Managers:

We do not combine within our ranks strength enough to combat successfully that monster tyranny the "Interstate Law."

The effect of our past, and the present opposition, is as impotent, as unavailing, as a seidlitz powder dropped upon the bosom of the broad Atlantic (a phiz and all is quiet again). We yet lack every attribute of power to fight it; especially do we lack courage, courage to battle with an oppression that is swiftly and surely halting a great enterprise. Under these disheartening conditions, what is best (first) to be done? We need allies; powerful allies. "Who?"—railroad men. "How shall we enlist them?" In pursuance, I am in favor of an agreement between all traveling managers to throw all their season's business to certain lines, only using the "proscribed" lines, when it is absolutely necessary. The most powerful roads should be thus favored, and these arrangements should include the Grand Trunk of Canada.

This would withdraw a monster patronage from the weaker systems, who would almost immediately "squeal" and "cut." I am advised that such action on our part would result in a pool, and all the roads would sustain the rates. Well, suppose they did, how much worse off would we be if they did than we are now? That is the very thing we desire to overthrow—"sustained rates."

It would amaze you to know of the enormous sums of money our organization alone has paid the railroads this Winter.

I am in favor also of rigid, irrevocable determination among managers to withdraw all favors from the railroad man.

He tells you, he has no sympathy with the Interstate law, and lugubriously bewails his utter inability to help you, but asks for "two," "four" or "six" passes—just the same as in the palmy days. We should cut off this privilege from him, his family, and his cousins, for by his own admission, he cannot help you, therefore he is entitled to no favors. Put me on record, as the first to declare against it. I will not pass a railway man again, until relief comes. If all will hold to this and the local manager will sustain us, the rail road man will realize the loss of a long grey Winter's luxury. This should strengthen his opposition and hatred of the law with which he says he has "no sympathy" and which makes of him a "mere machine." He may then invent some relief for us.

But we will accomplish nothing without organization. United we stand divided we'll fail. Let us have a little "Interstate" among ourselves.

Respectfully, JOSEPH ARTHUR.

Marc Klaw was then called upon to address the meeting. He stated that he was in a position to know how the profession had suffered from the workings of the Interstate Commerce law, but he held that there was no remedy to be had in discussion. A Committee of Ways and Means should be judiciously selected and to them should be given the task of finding a practical means of remedying the evil.

Frank Bixby moved that a committee of three be appointed.

Chairman Palmer suggested that the motion be amended to seven.

J. Charles Davis seconded the amendment and the motion was about to be put when Ex-Judge Dittenhoefer volunteered a few remarks.

The Judge believed with Mr. Klaw that there was no need of any discussion as to the desirability of relief against the workings of the Interstate Commerce law. They all appreciated the great hardships that were almost inseparable from it. It virtually confiscated a large part of the theatrical business. He did not believe that it was ever the intention of the framers of the bill to include theatrical organizations within its scope. The law was beneficial and necessary, but it was not called for by any exigency of theatrical business. If the matter had been properly attended to before Congress, that branch of business would have been exempted from its workings. Now, with united, determined, intelligent and efficient action, the speaker believed that Congress could be induced to exempt the theatrical profession. The railroad men themselves would not raise any objection. In fact, no interest would oppose it. He would suggest that the body present organize itself into a permanent organization.

E. E. Rice desired to know the views of Mr. Dittenhoefer regarding immediate relief.

The Judge replied that, without committing himself to the view, he would state that he thought the Interstate Commission might grant the relief at once.

Mr. Fort said: "Before I left Washington I had a long conversation with Congressman Cox. He is a gentleman who voted for the bill, and he is the man who, next session, proposes to go before Congress to ask for an amendment to give the profession relief. Mr. Cox promised to write a letter to this meeting on the subject. Money will be needed, and I am willing to subscribe any sum within reason. I will subscribe $50."

Arden Smith stated that the question was one not alone of mileage but of baggage.

Mr. Smith's remarks were lost sight of in the discussion that followed on adjournment. The meeting had been cheered up considerably by the hopeful views entertained on all sides, and when a motion to adjourn was made it was at once carried. The managers will meet again informally at the same time and place next Monday afternoon.

Chairman Palmer said: "I hope that by next meeting we will have a regular plan of operations mapped out. Money will be needed and all who come next week should be prepared to say what amount they can afford to give, so that we may know just how far we can proceed. For my part I subscribe $200."

The following gentlemen were appointed a Committee on Ways and Means: Marc Klaw, Charles E. Pratt, T. Henry French, Harry Kennedy, Charles W. Thomas, A. N. Barney and E. E. Rice, with A. M. Palmer *ex-officio*. They will meet at Mr. Palmer's office this (Wednesday) morning.

The lawyers who were mentioned as among those who might be retained to represent the managers before Congress were Ex-Judge Dittenhoefer, Col. R. G. Ingersoll and Grover Cleveland.

NIBLO'S GARDEN'S SEASON.

Edward G. Gilmore is a manager who believes in adhering strictly to the truth in all statements relating to business. A MIRROR reporter recently interrogated Mr. Gilmore as to the season at Niblo's Garden, when the manager candidly replied that it had not been satisfactory.

"My last season was not as good as usual," said Mr. Gilmore. "In the first place it was the year of the presidential election. Then came The Under Current, which was a failure, and next the scenery for The Knights of Tyburn failing to arrive, made us change things about considerably. Altogether there were several handicaps, and since the recent Centennial, business has not been good at all.

"The regular season of the house will close on June 8. During the Summer I shall have the theatre repainted and redecorated, prior to opening August 18, with Bolossy Kiralfy's new spectacle, which is booked for six weeks. Hands Across the Sea will be presented next for a couple of weeks. On Oct. 7 William Terriss and Miss Millward, under Augustin Daly's management will appear in Roger La Honte for a season of eight weeks. The Exiles will follow for two weeks. For the holidays will be presented Kajanka for a run of six weeks. After Kajanka the regular combinations will follow, including The Still Alarm, Thomas W. Keene, Little Lord Fauntleroy and Mrs. Potter. Then Wilson Barrett will appear April 28 for two weeks, this engagement closing the latter's season in this country.

"It is needless for me to say anything about Denman Thompson's phenomenal season in The Old Homestead at the Academy of Music. Professor Bartholomews Equine Paradox comes here for thirteen weeks, after which the house will close for ten weeks. The Old Homestead will begin its second season of thirty-five weeks Sept. 5.

"I had intended going to Europe this Summer, but as Mr. Tompkins is to go, I shall have to remain, and will spend the warm weather at Saratoga. Mr. Tompkins will sail on the *City of New York* on Wednesday (to-day). He will return about the middle of July. He is going over on business, and may secure a new play for Miss Mather. That lady, by the way, closed her most successful season at the Grand Opera House on Saturday night and will sail for Europe on the *America* on June 1. She will also return about the middle of July and, after resting a few weeks, will go to California, where she will open August 5, playing a twelve weeks' tour on the Pacific Coast.

GOSSIP OF THE TOWN.

ROBERT DOWNING closed his season at Bangor, Me., on Saturday night.

THEODORE BROWN has been engaged by Charles T. Ellis for next season.

JOSEPH JEFFERSON closed his regular Spring season at Yonkers on Saturday night.

ELEANOR CAREY has been reëngaged for the Fascination company for next season.

THE STILL ALARM company will close its season, in Brooklyn, next Saturday night.

ALMOST all of the theatres will give extra matinees on Decoration Day (to-morrow).

FRANK LANE has been engaged by Rich and Harris for the Old Jed Prouty company.

MCKEE RANKIN'S Runaway Wife company will close its season on next Saturday night.

ALFRED H. BRADLEY, a bright young advance agent, has not yet signed for next season.

MARION ABBOTT has been engaged by Newton Beers for the leading female role in Enoch Arden.

AD. WEAVER has been engaged by Ullie Akerstrom for the role of the old negro in Annette.

ADOLPH JACKSON has been engaged to play the part of Nicolai in MacDonough's Siberia company.

LEWIS MORRISON'S Faust company will close season to-day (Wednesday) at Bridgeport, Conn.

ALICE JOHNSON has been engaged to sing in opera at Schlitz's Park, Milwaukee, during the Summer.

T. F. PIKE has been secured by Chapman and Sellers to play Joe Saunders in My Partner next season.

THE simultaneous advent of operatic enterprises has made it a difficult matter to secure chorus and ballet girls.

CHARLOTTE TITTLE has been engaged by Manager Daniel Frohman for the Lyceum Theatre stock company.

MARKS AND NORMAN, the musical agents, are trying voices and furnishing a number of managers, with good singers.

LINCOLN WAGENHALS, formerly of Frank Mayo's company, has been engaged for Helen Dauvray's support next season.

IT is said that Anson Pond will go to England shortly to arrange for the presentation of Her Atonement, in London.

ED. A. STEVENS, Ted Marks and Smiley Walker will sail for Europe to-day (Wednesday) on the *City of New York*.

SCHNAIDER'S GARDEN THEATRE at St. Louis is rapidly approaching completion and will probably be opened about June 20.

BEN STERN, who has just closed season with the Carleton Opera company, has been engaged as business manager of the Kajanka company.

JAMES NEIL has been released by Daniel Frohman, and has accepted a flattering engagement in William Crane's company for next season.

MRS. E. L. FERNANDEZ is engaging the company for the production of The Great Metropolis at Proctor's Twenty-third Street Theatre next season.

WRIGHT HUNTINGTON, who has been ill for some time at St. Vincent's Hospital, is now slowly recovering. He will not, however, be out for several weeks.

JOSH OGDEN, representing the Richmond (Va.) Theatre, and Manager Fred Bert, have taken desk room at Klaw and Erlanger's Theatrical Exchange.

A REGULAR meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, will be held next Sunday afternoon, when important business will be brought up.

H. S. TAYLOR has removed to the ground floor of Klaw and Erlanger's Theatrical Exchange, where he will have much more commodious offices than heretofore.

D. B. HUGHES is painting a First Part scene for Happy Cal Wagner's Old-Time Minstrels. The scene will represent a cotton plantation with negro cabins and Palmetto trees.

THE Globe Theatre, London, has been taken by George H. Floyd for Kate Forsythe from June 17, on which date that actress will most probably appear there in The Tigress.

W. W. WALTON, a very successful character artist, late of the Theatre Royal and Covent Garden, London, has been secured for Newton Beers' Enoch Arden company through the Marks and Norman musical agency.

JAMES JAY BRADY has formed a partnership with Frank Tannehill, Jr., for the production, next season, of a new farce-comedy by the latter, entitled Bric-a-Brac. The piece will be produced in Philadelphia in September.

F. W. HOFELE, the old-time theatrical manager, who will be remembered for his former connection with the Old Bowery Theatre, has taken the lease of the Thalia Theatre. He will assume the management of the Thalia next Monday.

W. H. STUART will close his season with the Ruling Passion company at Newark on Saturday night. He will join the Taken From Life company at the National Theatre, Philadelphia, next Monday, playing the leading heavy role.

SAM ALEXANDER has become the business manager of the Connecticut *Herald*, a new weekly published at Hartford. His last work in the theatrical line was as manager of The Two Lives company when Maud Granger played the leading role at Niblo's.

THE May Blossom company, which appeared in Boston, last week, has been doing remarkably good business there. On Monday night they opened in Providence and from present prospects, the week's business will be of the most satisfactory character.

THE business of Klaw and Erlanger's Theatrical Exchange, No. 25 West Thirtieth Street, has grown so rapidly that even with their entire five-story building, they still find their capacity taxed to its utmost limits. Twelve new desks were added last week.

AT THE THEATRES.

DALY'S.—MISS VOKES' NEW BILL.

TEARS.

Lucius Harcourt	Felix Morris
Bertie Marsden	Morton Selten
Jean	Ferdinand Gottschalk
Mrs. Harcourt	Helena Dacre
Mrs. Marsden	Beverly Sitgreaves

GHASTLY MANOR.

Sir Crimson Fluid	Morton Selten
Shambles	Ferdinand Gottschalk
Weasel	Felix Morris
Algernon Plantagenet Montmorency	Courtenay Thorpe
Nellie	Helena Dacre
Lucinda	Beverly Sitgreaves
Lady Aqua Tofana	Rosina Vokes

Miss Vokes and her fellow conjurors of refined laughter changed the programme at Daly's on Monday evening, presenting another charming triple-bill to the complete delight of a large audience.

Tears, the little trifle from the French which opened the performance, is a dainty comedietta dealing with an episode in the lives of two couples, one old and one new to matrimonial sorrows and joys. Mr. Harcourt is domineered by his wife, who advises her friend, Mrs. Marsden, a young bride, to obtain control of the family purse-strings at the start. The latter desires a certain piece of jewlery which her husband has shown no intention of giving her, and Mrs. Harcourt instructs her how to move his heart by simulating tears. The *ruse* succeeds, but its victim afterward learns the nature of the deception. An impending duel gives him and Harcourt an opportunity of righting matters. The latter pretends to fight his adversary and to be mortally wounded. While in this condition his wife gives him the key of the cash-box and he gets well immediately; the lesson presumably having had its effect all round. In this bit of dramatic pleasantry, Mr. Morris as Harcourt did some clever acting, ably assisted by the two pretty women, Misses Dacre and Sitgreaves, as the respecwives, and Messrs. Selten and Gottschalk.

The second piece was The Circus Rider, in which Miss Vokes repeated her old success as the vivacious Lady Lucille, and Messrs. Thorpe, Selten and Gottschalk rendered her capital support.

The burlesque society melodrama Ghastly Manor, by William Yardley, which finished the evening, was the most laughable and interesting feature of the programme. The piece very cleverly travesties a lurid style of piece to which we have been liberally treated in recent seasons and with its murder, suicide, and gruesome material galore, keeps the fun up to a high pitch.

Miss Vokes as the Lady Aqua Tofana most delightfully burlesqued the tricks of Langtry, Davenport and other well-known expositors of society drama emotionalism. Her contortions in an anatory bit from The Quick or the Dead and her death-scene, *a la* Lena Despard, were immensely good points. Mr. Selten as Sir Crimson Fluid, the monocled evil genius of the piece; Mr. Gottschalk as the old retainer, who is surcharged with secrets and remorse; Mr. Morris as the detective, whose disguises don't disguise; Mr. Thorpe as Montmorency, the typical melodramatic hero, and Miss Dacre as the innocent heroine in rags, whose fingers blaze with diamonds, were each and all thoroughly in the spirit of the burlesque and contributed to its success.

Ghastly Manor ought to prove as attractive in Miss Vokes' repertoire as did the Pantomime Rehearsal.

WINDSOR.—THE MYSTERY OF FERNLEY ABBEY.

Bob Garfield	C. W. Couldock
Horatio Pickles	M. A. Kennedy
Frederick Broughton	S. Miller Kent
Augustus Broughton, Esq.	Jerome Stevens
Geoffery Fielding	John Findlay
The Fiend	John E. Inco
Jemmy Weasel	Joseph A. Wilkes
Sergeant Grab	Ed. Stancliff
Florence Garfield	Evelyn Campbell
Rose Walsingham	Helen Corlette
Selina Whiffleton	Agnes Warden

On Monday night a four-act melodrama, said to have been successful recently in London, was produced at the Windsor Theatre under the personal direction of Wilton Payne, the author. The piece does not wear the air of originality in any respect, being the same old clap-trap of murders, bigamies, cheating an heiress, etc., which has been seen scores of times. The literary merit of the piece is of an indifferent order, although there is a ground-work upon which a good play might be built. With a very liberal elimination of the overdrawn theatrical situations, the melodrama would, with its present excellent cast, make an effective and money-getting road piece. The play opens with a scene in an English village, showing a country Inn, the Fernley Arms, opposite a blacksmith's shop, where Bob Garfield is discovered at work at his forge. He soliloquizes with pride upon its being the birthday of his daughter Florence, and breaks down at the thought of her leaving him to get married to Frederick Broughton, the son of the local magistrate. A first-class villain, Augustus Broughton, a county magistrate, appears for the purpose of telling the blacksmith that Florence cannot marry his son Frederick, and offers an allowance if she can be prevailed upon to become his son's mistress. After that the magistrate's son comes forward to declare to the blacksmith that he has married the old man's daughter but that it must be kept secret. Subsequently young Broughton is confronted with another wife, Rosa, and has to admit that he is a bigamist.

In the second act it is made to appear that Rosa is the wife or paramour of another villain, who has made her marry young Broughton for the purpose of a very complicated design, by which he and the Magistrate are to defraud Florence, who is a real heiress, and not the blacksmith's daughter, as it is generally supposed. The conspiracy is overheard by Rosa, who threatens to expose the plot. Fielding thereupon kills her, and accuses Broughton of the murder.

The third act is made up of a comic honeymoon, on the seashore, between a theatrical showman and the newly married old maid; a rascally talk between a returned convict and his partner in crime, Fielding, and a sensational attempt to carry off the blacksmith's daughter. The heiress is saved by her bigamous husband through a steady boat on a raging sea, which washes away the convicts, but ignominiously fails to drown the scamp, Fielding, thus enabling him to reappear in the next act.

In the fourth act the showman and his old maid wife go through a Shakespearean burlesque. Then Fielding arrives, and has a dozen rounds of fighting with his convict friend, and is finally arrested. Frederick Broughton and his wife are ultimately united, and the piece ends with a tame tag. The veteran, C. W. Couldock, acted the old blacksmith with artistic realism and fully deserved the vociferous applause he received. S. Miller Kent, who played the son, Frederick Broughton, and Evelyn Campbell, who made the most of Florence Garfield, also received several calls before the curtain. Jerome Stevens acted Augustus Broughton, the magistrate, at short notice, owing to the absence, from indisposition, of Henry Holand. Considering this fact he deserves high praise for his work. T. A. Willis played the convict effectually and Helen Corlette did well as Rosa Walsingham. The comic part of Selina was cleverly done by Agnes Warden, though somewhat exaggerated. Horatio Pickles, the theatrical man, was impersonated by M. A. Kennedy in the burlesque style of farcial comedy, but the blame should probably be laid at the author's door. John Inco's Chinaman was amusing, although there was no apparent reason for introducing such a character in the plot. The scenery and mechanical effects were very poor. Next week McCarthy's Mishaps.

GRAND.—THE PAYMASTER.

There was only a fair-sized audience at the Grand on Monday night to greet the return of Duncan B. Harrison and The Paymaster; but it was an appreciative house. The play is not original in plot or purpose, nor is the action or dialogue particularly praiseworthy. Yet it fills a want and, like other "tank dramas," will continue to be a popular success.

Mr. Harrison appeared to good advantage as the persecuted hero, Robert O'Connor, and won the sympathy of the audience from the start. Fraser Coulter, as Col. Houghton, made a clever villain. Frederick Monroe as William Harding and Neil O'Brien as Reginald Hammersleigh were satisfactory. John P. Ward was amusing in the comedy part of Larry. Beatrice Lieb was a pretty but languid Ethel Miley. Ethel Harrison displayed some *ingenue* talent as Nellie O'Connor, and Gertie Granville Hart was equally pleasing in the soubrette part of Moyna Sullivan. The scenery, especially that of the fourth act, was quite effective. J. W. Morrissey's season of English opera begins at this house next week.

FIFTH AVENUE.—HERRMANN.

Herrmann opened to a full house at the Fifth Avenue Theatre on Monday night, and caused as much mystification and entertainment as ever to the audience. The natural reluctance of real auditors to get on the stage, and the device of having dummies make the usual examinations, etc., was quite noticeable, from the fact that these assistants made their exits during the intermission and did not return. The *exposé* of Spiritualism is as amusing as ever, and was accompanied toward the end with a lively supply of screams from the ladies and children in the audience.

THIRD AVENUE.—THE INSIDE TRACK.

Oliver Byron made his first appearance at a popular-price house on Monday last, when he opened at the Third Avenue Theatre before a large audience in The Inside Track. His support was excellent, Kate Byron as Jennie Twaddle deserving special mention. Next week, the London Specialty company.

NIBLO'S.—VARIETY.

Nick Roberts' specialty company attracted a large audience to Niblo's on Monday evening. With the exception of Harry Kernell and Fitz and Webster, the company was of a very inferior order.

THALIA.—THE OLD OAKEN BUCKET.

Gray and Stephens, supported by a fair company and some very clever dogs, commenced the closing week of the season at the Thalia Theatre on Monday last, before a very large audience.

The Old Oaken Bucket, which is by no means a stranger, is well suited to a sensation-loving Bowery audience, and was received with much applause. Mr. Jacobs' connection with this house terminates at the end of this week.

KOSTER AND BIAL'S.—VARIETY.

May Howard's Burlesque company is the attraction at Koster and Bial's this week, and on Monday evening the hall was filled by an audience which seemed well pleased with the entertainment furnished.

The sketches entitled Three Card Monte and A Roman Fete were well received.

AT OTHER HOUSES.

The marvel is still growing how one town, though it be the largest on the continent, can support the aggregation of comic opera companies that has settled down for a Summer season in New York. Clover at Palmer's Theatre has made an unquestionable hit, and the capacity of the house is taxed nightly. The Brigands at the Casino also enjoys popular favor to a considerable extent. The Oolah at the Broadway has braced up wonderfully since the first night. Francis Wilson has a new topical conception called "Nobody knows," in which he introduces a burlesque of the Letty Lind dance, and Marie Jansen has been provided with a new song entitled "Count Me Out." The audiences have improved in size, and the piece bids fair to have a prolonged stay. The Gaiety Burlesque company has returned to the Standard for one week with Miss Esmeralda and Monte Cristo, Jr.

This is the last week of The Old Homestead at the Academy and also of Old Jed Prouty at the Union Square Theatre.

The County Fair will continue for three weeks longer at the Twenty-third Street Theatre, while the Midnight Bell, from present indications, may ring on forever at the Bijou.

Featherbrain still wafts on the breeze of popular success at the Madison Square, where bright little Minnie Maddern and her company of merrymakers keep the humorous ball rolling throughout the evening.

Ullie Akerstrom is in her third week at the Star, and still the theatregoers flock to the box-office to see her dancing in Annette.

J. K. Emmet is still amusing his audiences with Uncle Joe and his genial ways, at the Fourteenth Street establishment.

After Dark, having struck the bull's-eye of the melodramatic target, remains for another week at the People's.

Gus Williams has firmly established Kepler's Fortunes at Tony Pastor's.

PROFESSIONAL DOINGS.

Kitty Rhoades has closed her season and is now in this city.

Isabelle Coe has been engaged as leading lady of Nat Goodwin's company for next season.

Lillian Markham has signed with Evans and Hoey's Parlor Match company for next season.

Sam B. Vella is negotiating with Kate Claxton through Gustave Frohman for The World Against Her.

The offices of Gustave Frohman now control a chain of theatres from the Missouri River to San Francisco and return.

Frank Lander has been engaged for Gaston Marcel, the leading juvenile part in Jocelyn, with Rose Coghlan's company, next season.

Mr. and Mrs. Lionel Bland sailed for England yesterday (Tuesday) on the *Arizona*. They will return to open in Fascination about Sept. 1.

Mrs. D. P. Bowers has purchased from Mme. Soldene the American rights to the French melodrama, Jeanne Fortier, the Bread Carrier.

R. N. Hickman will sail for England on the *Alaska* at the close of his engagement with J. K. Emmet at the Fourteenth Street Theatre.

Mrs. Berlau-Gibbs has been re-engaged by Daniel Frohman to play the title role in The Wife road company next season, while Fritz Williams will play Jack Dexter.

All of the costumes, wearing apparel, diamonds and jewelry of the late Mlle. Aimée are to be sold at auction next Wednesday afternoon at No. 43 Liberty Street.

Paul Bown, the well known basso, is seriously ill with malaria at his home, No. 566 Seventh Avenue. He will be unable to accept any engagements for the Summer.

M. F. Tobin, who closed his engagement with Margaret Mather on Saturday last, left this city on Sunday for Boston to take the management of Dockstader's Minstrels.

Lizzie McCall, who is with Nat Goodwin, appears as Mrs. Major Phobbs in Lend Me Five Shillings and Selina Midway in Turned Up. She is highly gratified with the press notices she received in San Francisco, both for acting and good looks.

Zelie De Lussan and Bolossy Kiralfy were among the passengers for Europe on the *Etruria* last Saturday. Sadie Martinot and Mrs. Shaw, the whistler, are among those who sail to-day (Wednesday). Herr Alvary will sail on the *Fulda* on Saturday.

Fred Leslie will be banquetted at Delmonico's on next Sunday evening by a number of prominent actors, the managing committee consisting of Henry E. Dixey, Francis Wilson, Stuart Robson, William H. Crane, De Wolf Hopper and Nat Goodwin.

Mr. Oliver, representing Mr. Bayl's, of the People's Theatre, Chicago, is in the city. He is making his headquarters at Gustave Frohman's offices.

E. D. Griswold, manager of the Eleventh Avenue Opera House, Altoona, Pa., will close his season on Saturday night, and return to this city next Monday.

C. A. Miller and Co. are to take out A Legal Wreck next season. Thirty weeks have already been booked for the play through Gustave Frohman's offices.

Earle Stirling, formerly business manager of Maggie Mitchell's company, has been engaged for His Natural Life, which is shortly to be produced in this city.

James T. Galloway has been re-engaged as stage manager of Evans and Hoey's Parlor Match company. His wife will also be a member of the organization.

Bessie Taylor has been engaged to play leading business with T. H. Winnett's Passion's Slave next season and George W. Larsen for comedy with the same company.

Arthur C. Pell, who was musical director with Kate Castleton during the past season will go to Europe shortly. He will spend a year in study at the Conservatory in Leipsic.

The season of Winnett's Passion's Slave closed at Rochester, N. Y., on May 25. The company has been booked for forty weeks of the ensuing season, which will open on Sept. 2.

Next season, in addition to Adelaide Cherie and Charles Mortimer, the cast of Only a Farmer's Daughter will include Walter Bentley, who has just been engaged for one of the leading roles.

Edward J. Ratcliffe, who has been engaged by Stuart Robson for next season to play the role of Nicholas Van Alstyne, Jr., in The Henrietta, will sail for Europe about the middle of June.

Clinton Hall, the historic Astor Place Opera House, where the disastrous Forrest-Macready riot occurred in 1849, is to be torn down this Autumn to give way to a more modern structure.

Henry E. Dixey will produce a new burlesque, by himself and William Gill, at the Standard Theatre in the Fall, under the management of James C. Duff. If successful, the piece will run through the entire season.

The Thompson Opera company opened to an audience of over three thousand at Baltimore on Monday night. Hundreds were turned away, and Jeannie Winston, who is a great favorite in that city, received an ovation.

Hans the Boatman, which is to be one of the features of next season, is said to abound with many beautiful scenes and pathetic incidents. Charles Arnold, the star, has created a *furore* in England and Australia in this piece.

E. D. Price is reported to be in negotiation for a season of eight weeks, for Mr. Mansfield, at Palmer's Theatre, beginning in December. Mr. Palmer denies, however, that any arrangements have, as yet, been concluded.

J. K. Emmet in Uncle Joe is still deserving his honors at the Fourteenth Street Theatre. He has composed another new lullaby, entitled "Sleep, Baby, Sleep." Among those he is in negotiation with for next season's company is Johnstone Bennett. He has discovered a number of ways in which he can alter and elaborate the scenery of Uncle Joe very effectively, and this will be attended to before the present season closes. All the scenery for the road will be carried in a special car.

The auction sale of seats and boxes for the benefit performance of the Actors' Amateur Athletic Association of America at the Metropolitan Opera House on next Friday afternoon, took place on Friday last at the Bijou Theatre, the auctioneer being assisted by De Wolf Hopper. The house was well filled and bidding was brisk. The highest price given for a box was $100 and the lowest $25. Seats sold as high as $7 each and as low as $2.50. Altogether fully $2,000 was received with almost half of the auditorium yet to be sold to the general public. Among the purchasers were J. W. Rosenquest, Paul Arthur, Evans and Hoey, De Wolf Hopper, Alf Hayman, James T. Powers, Charles H. Matthews, Mrs. Samuel Colville, Ben A. Stevens, Frank Lane, and the London Gaiety company. From the present outlook fully $6,500 will be realized.

The Summer season of grand and comic opera, which is to open next Monday night, under the management of J. W. Morrissey at the Grand Opera House, will present such competent singers as Mme. L'Allemand, Frank Baxter, Signor Tagliapietra, and other well-known artists. This will be an opportunity to hear standard operas at popular prices, of which West-Side theatregoers should not be slow to take advantage. Mr. Morrissey promises to have the operas well mounted, and to spare no expense to make the season satisfactory in every other respect. The opening attraction next Monday will be Flotow's Martha, which is to be sung throughout the week. The Bohemian Girl, Chimes of Normandy, and Faust are to follow in the order named. Two well-known athletes are to give a wrestling match in the Fair scene of Martha.

The managers of Worth's Museum on Fourteenth street have issued a circular in which they notify members of the theatrical profession that they have "decided to devote one afternoon this season especially to them, and to exclude all others entirely at that time. So far, so good! Unfortunately, the circular continues as follows: "We have selected Tuesday afternoon, June 4th, as a time that will best suit their convenience and enable us to properly look to their pleasure." Be it known to all men that the afternoon of June 4, is the date set aside for the annual meeting of the Actors' Fund of America, and that this memorable event will not leave many professionals to avail themselves of Professor Worth's kind invitation to see his collection of animate and inanimate curiosities.

IN THE COURTS.

MANAGER'S EXPERIENCE IN THE DEBTOR'S PRISON.

The experience of Manager Edward E. Rice during the past week has been a sad and bitter one. It was the culmination of his troubles with John R. Jennings, who got a judgment for about $9,000 against him some time ago. Rice had agreed to pay something on this judgment at the rate of $100 per month, and assisted, it is said, by Henry E. Abbey, he paid several instalments, and then stopped. He was brought up in supplementary proceedings and examined regarding his financial ability, but he pleaded that he was a poor man and did not own the various enterprises with which he was identified. Other witnesses, however, declared that Mr. Rice had received large profits from some of his productions. When he was again wanted he did not appear, and he was adjudged guilty of contempt of court and fined $500. The order called for his arrest, and directed that he pay the fine or be imprisoned in Ludlow Street Jail for an equivalent number of days.

Two deputy sheriffs called upon the manager and quietly put him under arrest. He endeavored to fix things so that he might not be required to go to jail, but in vain, and as he did not pay the fine he was locked up Thursday last.

On Saturday Manager Rice was brought before the court and secured his release by paying the fine imposed upon him.

There is another little legal trouble of a similar character awaiting him in the City Court.

AFTER DARK IN LITIGATION.

Managers Webster and Brady, who, some months ago, purchased Dion Boucicault's play After Dark have become involved in a legal quarrel about its production with manager Augustin Daly. The latter claims that some of the scenes and incidents in After Dark infringe upon his drama, Under the Gaslight. One feature of After Dark complained of, is the representation of a railway train in motion. Manager Daly, through his attorneys, Olin, Rives and Montgomery, filed a complaint in the United States Court last week, charging Webster and Brady with using portions of his devices and asking for an injunction to restrain them from continuing the play unless they pay him royalties or refrain from interfering with his rights.

IRENE ACKERMAN WANTS A GOLD MINE ENJOINED.

The right to the production of A Gold Mine is questioned by Irene Ackerman, who in 1880 wrote and copyrighted a play called The Gold Mine. She has begun a suit in the United States Circuit Court against N. C. Goodwin, Brander Matthews and George H. Jessop to recover damages for an alleged infringement of her rights by producing the play, A Gold Mine. She seeks an injunction to restrain the further production of the latter play.

THE OWNERSHIP OF LITTLE LORD FAUNTLEROY.

The trouble between Managers Frank W. Sanger and T. Henry French over the ownership and profits of Little Lord Fauntleroy is still progressing. Last week, ex-Judge Dittenhoefer procured an order from Judge Ingraham of the Supreme Court for the examination of Manager Lonsdale before trial in order to ascertain his knowledge of the ownership of the play. He derived information from Sanger in the course of conversations which may be used against him upon the trial of the case.

LOUIS VIDER SUES BOLOSSY KIRALFY.

Several years ago, Louis Vider was engaged by Bolossy Kiralfy as stage manager of The Seige of Troy, which was produced in Chicago. Vider was discharged, in violation of the terms of his contract, as he claims, and has brought an action in the City Court against the manager, to recover $647 salary and expenses. Judge Holme denied a motion to put the case on the short cause calendar. The manager's defense to the suit is that there is nothing due his former employé, and that he was justified in discharging him.

MME. NILSSON'S BOGOTA CITY RAILWAY BOND.

Mme. Nilsson, the prima donna, has brought suit in the City Court against the Bogota City Railway Company to recover $200 alleged to be due her as premiums upon the bonds of the railroad company. An order has been granted by Judge Holme placing the case upon the short cause calendar.

MEDINA OPERA HOUSE PANIC.

An idiotic stampede in the Opera House at Medina, N. Y., on Monday night, May 21, narrowly escaped resulting in a disaster which would have sacrificed several lives. The McGibeny concert company appeared that evening, and while Master Leo was singing a solo, a boy in the lower hallway screamed "Here," at the top of his voice. The cry sounded like "fire," and it is said that several firemen in the gallery immediately left their seats and made all possible haste for the door. The audience became panic-stricken, and rushed pell-mell for the exit. During the flight men jumped over chairs and several women fainted, while the excitement was intense. The McGibeneys tried to go on with the concert, but found it impossible in the uproar. The entire company rushed on the stage and shouted vainly for the people to sit down. B. S. Deigs, treasurer of the company, who was at the door, and Deputy Sheriff Clark shouted at the top of their voices that there was no fire and tried to force the crowd back. The people at length were convinced that there was no fire and recovered their senses. The people who were in the house resumed their seats, and the concert was finished. Fortunately only a few women and children were injured in the stampede, and none seriously. The authorities are making an investigation to discover who started the alarm. The firemen in the gallery who precipitated the rush deserve the severest censure. If they had been old vamps they would have helped to assure the panic-stricken audience. It appears that recently there had been discussion in the Medina press about the lack of adequate fire escapes at the Opera House, and this probably mainly contributed to the scare which sadly reflects on the intelligence of Medina theatregoers.

PERSISTENT PIRATES.

The efforts of THE DRAMATIC MIRROR to maintain an honest and elevated standard of the acted drama, throughout the length and breadth of this country, are meeting with the cordial approval of many of the local managers in the sections of the West that are infested with pirates. The press, ever on the alert to guard and defend the rights of the people, is lending its powerful aid. THE MIRROR, in its anti-pirate crusade, invites the coöperation of all reputable newspapers in the localities that are invaded by the play thieves. With the local managers and the local press arrayed solidly against play-piracy, snap companies, barnstormers and the scum of the profession generally, this evil, which is now a disturbing element of some magnitude, would soon be wiped out of existence.

The additions to the black list this week indicate that the evil keeps growing. Precedence is given to the appended letter from Pirate O. C. Garvin:

To the Editor of the Dramatic Mirror:

I see by last two issues of your sheet that you are stratling my neck for pirating playes. Dear Mr. Mirror you don't know half, you should notify some of your clever (?) correspondents to buy a regular admission ticket at the box office and witness one of our performances. As I will not reconize their credentials. Your roasting me has not prevented me from carrying away big money from Oregon northern California and Washington Tr. so phenomenal has been our success that I am organizing a No. 2 company to play a new repertoir A Night Off, Jim the Penman Elaine, young Mrs Winthrop Passion Slave, Only Farmers daughter meet with such success and pleased the people so well that, I will take a new company and new plays and return to the Pacific coast If you think for a moment that such an insignificant sheet as the Mirror can stop me you are mistaken, I find there is more money in playing Pirated playes than to play royalties. I make no bones about this pirating but I may as well inform you that I intend to continue it and make money besides in fact so well did we succeed that we have more dates now than we can fill. You may suit your royal highness publish this or leave it alone. With many thanks for past favors

I remain Yours Truly;
O C GARVIN Mgr. Garvin Dramatic Co.

P. S. I am now in Nebraska and playing to big bus. O. C. G.

Like Artemus Ward's kangaroo, Pirate Garvin is an "amoosin' cuss." As will be seen by referring to THE MIRROR of a fortnight ago, Pirate Garvin will not get any dates from Manager L. L. Tilden during Fair week at the Atlantic Opera House at Atlantic, Iowa. Manager Tilden has not the least bit of sympathy with such vampires as Pirate Garvin, and he would not let them into his house to murder stolen plays at any price.

Manager W. P. Patterson, of Patterson's Opera House, at Fort Scott, Kansas, is another managerial foe to pirates. He maintains regular prices at his theatre, and plays only legitimate companies. Mr. Patterson received a circular from a pirate organization, styling themselves The Richards and Beetle Theatre company, and requesting Fair dates and sharing terms for a week's stand. The circular states: "This is not a snap company, but one well established, and has been on the road for two solid years without losing a night (except three weeks during the Presidential election of 1888). We own our manuscript plays and carry all necessary scenery for producing them in a first-class manner. Our repertoire includes Pavements of Paris, Called Back, Passion's Slave, Woman Against Woman, Against the World, The Colleen Bawn, Young Mrs. Winthrop, Uncle Dan'l, Flowers of the Forest, etc." Richards and Beetle are monumental liars and dyed-in-the-wool pirates. Even so time-worn a play as the Colleen Bawn has never been public property. Against the World is very probably Kate Claxton's melodrama, The World Against Her. The coleopteral cognomen of one of these pirates might be appropriately changed so that the firm name would read Richards and Beat-all.

The People's Theatre company has been disgusting theatregoers in Illinois and Iowa. The Rock Island *Union* has the following scathing denunciation of a production of She in that city recently:

The play She, as presented at Harper's Theatre, on Wednesday night, was the most contemptible fraud ever perpetrated in the dramatic line in Rock Island. The genuine Gillette company dropped the piece two or three weeks ago, it seems, to take up something else, and some barnstormers got hold of the Gillette paper and proceeded to travel on a reputation worthily won. But they had no scenery (except two water-color drops) nor mechanical effects, and as actors they were utterly incapable of doing the situations justice. . . . It is a pity that there is not some simple and effective way of punishing theatrical adventurers who pirate copyrighted plays, and thus make it unhealthy for them to impose upon the public.

The Moline (Ill.) *Dispatch* also strongly condemned the organization presenting She. The name of the company did not appear in the notices referred to in the newspapers mentioned, but it undoubtedly was the People's Theatre company, as the following is their repertoire: Uncle Daniel, or The Messenger from Jarvis Section, My Geraldine, Led Astray, American Born and "Rider Haggard's Startling Romance She." This company is using stands and lithographs of Eugene O'Rourke and Agnes Robertson. They are also using stands of William Gillette's She paper.

The Kittie Rhoades company all through last season had permission from Gustave Frohman to present May Blossom. This piece was inadvertently placed among others that that company was reported to be pirating. Manager Ward states that Tom Sawyer, as produced by the Kittie Rohades company, is not in any way a plagiarism of Peck's Bad Boy, as had been alleged.

The F. C. Burton Dramatic company was recently touring Nebraska in The White Slave, A Wife's Honor, From Sire to Son, The Boy Tramp, Phœnix and Queena.

The Choate Dramatic company has been presenting The Old Homestead, A Wife's Honor, Caprice and Hazel Kirke in Wisconsin.

The Rileys are old and hardened offenders. W. H. Riley, Jr., the manager of this organization, claims to have been the inventor of low prices. So long as Mr. Riley presents Passion's Slave and Queena at low prices, or any price, without the permission of T. H. Winnett of New York and J. K. Tillotson of Toledo, Ohio, the respective owners of the plays mentioned, so long will Mr. Riley besmirch a name that is honorably worn by the Hoosier poet and by our Government entomologist.

ADAH RICHMOND IN ZOZO.

Manager T. E. Mills, who takes out Zozo next season, made a diplomatic stroke in securing Adah Richmond as his star for that successful road piece. Charles R. Gardiner negotiated in vain to engage her when the play was originally produced.

A MIRROR representative met Miss Richmond last week, and in reply to inquiries regarding her health that lady said:

"I have almost entirely recovered from my recent attack of tonsilitis and contemplate a very pleasant season at the head of Mr. Mill's company. I have not yet decided as to what I shall do this Summer. I have an offer to appear in opera in the West, but I think I shall go to Europe instead. My physician has advised me to take an ocean trip. He says that it would be the very best thing I could do for my throat and I am very anxious to go over as I have never been on the other side. If I do go I shall be back in good time for rehearsal. The season of Zozo will open in the vicinity of New York about Sept. 20. I will wear some new and magnificent costumes that are to be designed by myself. The part has been played by so many ladies already that it will be rather a difficult matter for me to get away from the old styles, but I think that I will be able to create something original.

"It is probable that this will be my last season in burlesque as I am very anxious to return to the legitimate. My name has been so long connected with the spectacular that some of my friends forget that I have essayed almost everything in the line of acting. My first appearance on any stage occurred when I was eight years' old, and played the part of Charles, in Faint Heart at Niblo's Garden. After that I was one of the little Princes in Richard III. Just to give you an idea of what I have done I will tell you of a six weeks' repertoire I played at Wood's Theatre, in Philadelphia, a few years ago. The first week I appeared in the comedy of Satin in Paris, the second in the drama of Jack Sheppard, the third I devoted to the role of Topsy, in Uncle Tom's Cabin, the fourth I played Nancy Sykes, in Oliver Twist, the fifth I was the heroine in Arrah-na-Pogue, and the sixth was devoted to the comedy of Carrots. From Philadelphia I went to New Orleans, and opened in the opera of The Beggar Student.

"The only thing that would make me change my mind about leaving spectacle and burlesque would be the chance of another appearance on the stage in the principal role of Ahmed, which was produced in this city at the Grand Opera House some eight or nine years ago. I played the part here, and the piece, which was put on in the most gorgeous style with Mmes. Molacchi and Lannier and a big ballet, made a tremendous hit. From New York it went to the Arch Street Theatre, Philadelphia, where it duplicated its former success. The piece belonged to Mrs. Dunn, of San Francisco, but although I have tried to get it for years it seems almost impossible to find anyone who knows anything of it. If we were able to get it we would produce it season after next, and I am confident my friends would see me then in something in which I could show them of what I am capable."

THE HANDGLASS.

A Brooklyn paper says that Mr. Abbey has forbidden Mrs. Potter to talk to reporters, and now the reporters say they were forbidden to talk to Mrs. Potter, long ago.

* * *

Charles Stow, whose play, An Iron Creed, was "turreened" on its New York presentation, has written a column poem, denouncing the critics. If Mr. Stow will only confine himself to denunciatory poems and leave plays alone, there is a brilliant future before him.

* * *

Several beasts escaped from their cages while in a Western town recently, and wandered howling through the streets all night. Many of the older residents remarked that they wished the young men wouldn't be so hilarious getting home nights.

* * *

Mr. Crowley's last words: "You needn't mention it except to your most intimate friends, but Pat Rooney's my uncle!"

* * *

Buffalo Bill is whooping things up in Paris, and it is likely that next season's fashion quotations will run largely to paint, beads and feathers. The costume of corsage bouquet with shoulder straps, so much seen and admired this Winter at the Metropolitan Opera House, will probably prevail, as its severe simplicity partakes largely of the Indian belle's full dress, which consists of a chest protector and a smile.

* * *

Some of the items which the Omnipresent Reporter gives to a waiting world about this season of the year, are unique specimens of imaginative composition. One that has been rebounding among the daily papers says that Fanny Davenport, "very early in the morning puts on a pair of rubber boots, a brimming sun-bonnet and sallies forth into the garden with a green-painted watering-pot in one hand and a rake in the other."

How truly rural, how eccentric we are, to be sure, when the modern reporter takes us in hand! Here are a few more patent hot-weather items to help along the young man who is writing against space:

Roland Reed wears a bathing-suit and a polo-hat when the dog-days come and digs in the sand with a clam shell.

Louise Dillon rises at 2 A. M. during July and August and hoes the potato patch until breakfast.

Kathryn Kidder goes round in a flannel blazer and tennis shoes when the thermometer registers 90 degrees, and sprinkles paris-green on the tomato vines.

Selena Fetter gets up at sunrise and paints the back yard fence.

Henry Dixey spears caterpillers on a farm until the Fall.

Lew Dockstader doesn't get up at all during the warm weather.

* * *

Marie Jansen's gown is making quite a sensation, one of the critical first rowites having remarked that "it is very nice, what there is of it and plenty of it, such as it is."

* * *

Charley Horse is to make his appearance at the Athletic Actors' benefit on Friday, at least, so they say.

* * *

There is no play however watched and tended,
But one old joke is there,
No opera box but, howsoe'er defended,
It has one deadhead chair.

* * *

The divorce lawyers are making an addition to their advertisements. They now read: "Divorces quietly obtained. No publicity. Stage engagements guaranteed."

* * *

The Jed Prouty company used a lithograph of a pair of boots as an advertisement, and gave no explanation, leaving it to be inferred, that they wiredly signified "standing room only." Silence was Golden in this case.

* * *

De Wolf Hopper indignantly denies the malicious rumor that he is to recite that classic epic, "Casey's at the Bat" at the forthcoming all day performance, as reported in a newspaper last week. We have no hesitation in saying, and we say it boldly, that we believe Mr. Hopper to be too much of a gentleman to do anything of the sort.

* * *

A museum advertises "Schlummenberger still seeking a wife." No wonder! Schlummenberger should seek another name.

* * *

The Gaiety girls are with us again and the high-rollers are happy.

* * *

Mrs. Langtry's carriage collided with that of a Bridgeport man who had his thoroughbred trotter out for exercise, a few mornings ago, and the papers said, "Mrs. L. was not hurt, in the least, only very much frightened." How about the thoroughbred trotter? That's what we want to know.

MARLOWE.—Virginia Marlowe has been re-engaged for leading business with the Margaret Mather company for next season. Miss Marlowe will spend the Summer at Lake Mahopac.

NOTES FROM PARIS.

PARIS, May 17, 1889.

M. Massenet's long expected opera, Esclarmonde, has finally been produced at the Opera Comique, and the composer's admirers and the musical public generally have lost nothing by waiting. Certainly, M. Massenet's opera will not entirely please everybody, but even those who do not approve of the Wagnerian tendencies that are so strongly marked in the new work will be obliged to admit that the composer has never shown more science and never given a warmer coloring to his instrumentation. Although M. Massenet has always denied that he is a disciple of Wagner, the German master's influence has been plainly seen in his last three or four works, and in Esclarmonde he has still more accentuated his determination to leave the beaten track where the French composers have hitherto gathered their brightest laurels. In other words he has centered his thought in the orchestra and used the voice only when it is absolutely necessary to explain and direct the action of the drama. The result is a loud and complicated score, where the beauties it contains will not be apparent only after several hearings.

The poem of "Esclarmonde" has been taken from an old French legend, the loves of Parteuopens with the fairy Melior, and recalls the story of Lohengrin. The authors, Alfred Blav and Louis de Gramont, have made a strange mixture of paganism and religion, probably to give more contrast than is usually found in opera libretti, and as they place the action of their drama in an imaginary world, all sorts of fancy is permitted. Esclarmonde, the young and marvelously beautiful Empress of Byzantium, is a sort of magician who loses her power as soon as men see her face, which she keeps continually veiled. She is in love with Roland, Count of Blois, a young French nobleman, who betrays her secret and allows the Bishop to surprise her and tear aside her veil. She thus loses her throne and magic power and is carried away by the spirits. Roland pursues her to the forest of the Ardennes, and there she tells him that her father has ordered her to marry the one who is victorious in a tournament to be held at Byzantium. Roland is, of course, the victor, and after a series of adventures is united to Esclarmonde. who recovers her throne. If the poem is not very clear or logical, it has the merit of being written in excellent verse and affording several picturesque situations, which have been skilfully used by the composer.

Notwithstanding his new school tendencies, M. Massenet has not been able to entirely free himself from his earlier manner, and, happily to my way of thinking, for he has scattered here and there in his score, some of those suave, caressing melodies that are always the joy of those who love real music. The Wagnerites call these pages "concessions destined to win applause." There is no overture or prelude to Esclarmonde, and the curtain rises after three long resounding accords from the wind instruments. In the first tableau or prologue the two best numbers are the scene of King Phorca's abdication and the accession to power of Esclarmonde; in the second act, Esclarmonde's meditation, "Roland, how he holds my thought!" and a duet between Esclarmonde and her sister, Parseis. In the third tableau is the grand love scene between Esclarmonde and Roland, and the culminating duet, "Thus is the Divine Moment!" is one of the most intensely expressive pages of passion that Massenet has ever written. The symphonic interlude between the third and fourth act, the ballet in the forest of the Ardennes, a duet, "Happiness without End," and Esclarmonde's air, "Look at those Eyes!" are all pages of amorous grace in the composer's best style.

Miss Sibyl Sanderson, who has had the great honor of creating the leading role in an opera by Massenet for her first appearance before a French public, is a young lady whom nature has gifted with manifold physical attractions and a remarkably pure and exceptionally extended voice. She is not yet a finished artist, as she is lacking in style and experience, but very intelligent, she will certainly make her way. The medium register of her voice is feeble, and her high notes surprise rather than charm the listener. Perhaps Miss Sanderson's merits were too highly extolled in advance, and the expectations not fully realized by the more critical part of the audience. However, she was warmly applauded, and her début was, on the whole, a very satisfactory one. Apart from the musical value of Esclarmonde, M. Massenet's opera is a very gorgeous spectacle, and will undoubtedly be the leading attraction of the Exhibition season.

When a *sociétaire* of the Comedie Francaise retires from the theatre after the regelmentary twenty years that entitles him to withdraw with a pension, he has the right to a farewell benefit performance. In accordance with this custom, M. Coquelin appeared on Wednesday evening for the last time, on the stage where he has passed the whole of his long and successful career. As though he wished to show how great a void his departure leaves, he chose for his final performance several acts from Molière's comedies and one scene from Regnard's L'Égaitaive universel, in which he played the role of Crispin. The other characters selected were the two Mascarilles of the Précieuses ridicules and the Etourdi, Gros-René of the Dépit Amoureux and Tartuffe. Notwithstanding the very high prices of all the places, the house was filled from top to bottom, and hundreds who wished to be present were unable to find a spare seat (for "standees" are not allowed in French Theatres.) The Parisian critics, whose horizon is often bounded by the boulevard, have an idea that when a French actor or actress runs about the two hemispheres they lose all the delicate qualities that make them so much appreciated at home. If this observation be true in some cases, the audience on Wednesday evening was able to see for itself that Coquelin's wanderings have in nowise diminished his superb talent. He played with all his wonted spirit, and his incomparable diction stirred the frequenters of the house as they had not been stirred since his departure. The great attraction of the evening was Coquelin's performance of Tartuffe, which the Parisians had never seen. The celebrated comedian has his own idea about the conception of this character. According to his theory, Tartuffe was a religious hypocrite, a good-natured humbug, not at all serious and ready to taste of forbidden fruit whenever he could. Theatregoers are not agreed about this conception of the role, which is so widely different from the traditional notion: but there is only one voice as to the admirable interpretation given to this conception. It is needless to add that Coquelin was recalled after every scene and enthusiastically applauded.

I have said that this performance was Coquelin's last appearance at the Comédie-Française. Perhaps a way may eventually be found to bring back this great actor to the house where his absence is so deeply felt. There is no denying that the special public of the Française is dissatisfied with the ministerial decision that prevented an arrangement whereby M. Coquelin would return to this theatre after his American tour, and that strong influences are always at work to bring about this return. Do not be surprised, therefore, if within a year you hear that Coquelin—and perhaps, Sarah Bernhardt—again belong to the Comédie-Française company.

The Exhibition is only three-quarters in order, its evening amusements are not all in full swing, and already the theatrical managers are unable to fill their houses. If this is the case during the first fortnight of the great show, what will be the result when all the entertainments within the Exhibition ground are open? Foreigners and country folks who care for the theatre at all will probably go to the Opéra to see the house, to the Opéra Comique to hear Massenet's new work, and to the Français to see the standard plays and the celebrated company; but what will become of the other theatres, which have no particularly strong attractions? In 1878 the Paris theatres made money because the Exhibition was not open in the evening, and the crowd naturally went to the play; but this year the Exhibition remains open until midnight, and offers strong counter attractions to the old pieces that most of the theatres are giving. Not only the theatres, but popular concert halls like the Scala and Eldorado are playing to empty benches, and will probably soon close their doors. The unlooked for result from an enterprise that was expected to fill their many boxes has raised a cry of alarm among the managers and their friends, and a discussion is now going on as to the best way to remedy this unfortunate state of affairs. One proposition, and the most general one, is to have the exhibition open on alternate evenings in the week, leaving the other evenings for the managers; in so many words, compelling the strangers, who wish to go somewhere, to spend their evening at the theatre. It is undoubtedly hard for the forty or fifty managers who counted on having big receipts to see their dream suddenly vanish; but I fear that the State, the city and the private guarantee company will not consent to have the Exhibition gates closed in the evening, when double price is charged, and when they may reasonably hope to have as many if not more visitors than during the day. The Exhibition of 1878 left a deficit of four millions of dollars behind it. With such an experience the organizers of the present enterprise will certainly not lose any occasion to have the balance on the other side. A second proposal is to relieve the theatre during the next six months of the poor tax, which is one of the heaviest charges the managers have. Still another idea is to give a series of free performances, the managers to be paid for them out of the profits of the Exhibition. But if, unfortunately, there should be no profits?

STRAPONTIN.

AGNES HERNDON has won the most favorable commendation from the Wisconsin press for her strong acting in the role of Madeline, the heroine of Hal Reid's new play, An Ex-Convict.

THE ACTRESSES' CORNER.

"PROPS."

Who is the most important member of a company?

At first thought, one would say the star.

At second thought, we all know it's the property man.

The one person whose *fiat* is final, whose moods are to be respected, whose tenses must be conformed to, whose wrath must be turned aside with a soft answer, whose favor is to be fought for, sought for, prayed for, paid for, is the property man.

The management will take no nonsense from the leading man and no back talk from the soubrette; but they have got to stand both from Props.

The heavy villain can be bounced, and the dude can double him, but Props can't be doubled and the management knows it.

No member of the cast can ruin the play without, more or less, sacrificing himself or his own part before the house; but Props can break up every one and every situation if he wants, and not half try, and the management knows it. So does he.

Of course Props has his duties to perform, and he is paid—that is, he is if anybody is—to perform them.

He does not perform them, however, because he is paid, nor from a sense of duty, and the management knows that and so does every one else.

So the star calls him "me boy," and the leading man drinks with him, and the soubrette gives him a rose from her dress and the leading lady smiles on him, and he knows just what they all do it for, and treats them with kingly contempt and keeps them wondering if he is going to do anything next and if he does what it will be.

You may be able to dictate to the management but you can't dictate to Props. Your hope is to let him see that you realize how utterly dependent you are upon him and that you humbly hope he won't take advantage of it.

Props can drop your iron trunk out of the second story window if he likes, or leave your basket trunk standing in a puddle. He can knock the lock off, every three towns, and shake everything inside into conglomerate chaos, every two towns.

Props can invariably put your trunk upside down, or lock to the wall in the dressing-rooms, or bank it just under the nails or in front of the only shelf.

He can leave it behind, and in your native town, where all the boys are coming to see you, force you to play costumed from the super wardrobe.

He can give you your hotel trunk only once a week, and that once send it to the wrong house.

When you protest he can tell you to "get it transferred yourself—you hear me!"

Maybe, if you say, "Andy—nice Andy—here is a dollar; I am sorry to trouble you; I feel deeply that I oughtn't to be alive. Won't you please—here is another dollar—find that worthless trunk of mine, please, nice Andy, and let me have it in time to get a clean collar out of it, oh, nice Andy"—maybe if you say that he may thaw and resolve himself into a do; more likely he will resolve himself into a don't, and say he hasn't got no time to be chasin' after nobody's trunk—do it yerself; he ain't to be ordered around by no play actress, he ain't, whatter yer think, nohow!

It rises up in your soul that you are leading lady, and that this fellow should be kicked immediately and peremptorily off the face of the globe. And you send for the stage manager to do it.

The stage manager, however, is chummy with Props—gets drunk when he does and all that, and he shrugs his shoulders and says he hasn't anything to do with it, and as he turns away you intercept a wink directed towards the adjacent Props.

For one awful moment you feel that gore alone can satisfy you. You have an intoxicating vision of a headless property man and a lonely grave where lies a murdered stage manager. You accomplish in your straining soul, a strength of quivering indignation your Pauline has never reached.

You send for the business manager with more dignity than ever Lady Anne worked up when she desired to be anointed with deadly venom and you await him in the dressing-room, every nerve on end and your eyes blazing.

He gets white around the mouth; he extends his palms, and says soothingly that, "Dear me, you shall have your trunk, of course;" that he "will see to it immediately," and forthwith prepares to bolt.

You stop him. It isn't the trunk you are quivering about; you want that miserable, wretched caitif made to understand his place and your position. You desire that he—etc.

The business manager's hair begins to rise right there before you and turn gray.

What! Say anything like that to Props? Impossible. Dear, dear! He has no authority over Props; no one has. He couldn't—he—! Oh, my!

Then, in a "let-my-wrongs-make-me-sacred" voice you outline your rights, ending with a "child-no-more-I-love-and-I-am-woman!" demand to know who is the more to be regarded in the company, yourself or Props.

And right then and there you find out.

It's Props.

You can digest the venom of your spleen as soon as you are able. The sooner the better for you.

You can accomplish an apologetic air towards Props, as soon as your constitution can adjust itself to the necessities of the situation, but you can get no better satisfaction.

You may dream of having a different system in your company; but, if you ever have a company you will probably do as others do—put up with and conciliate your property man lest he put a broken slat in Camille's deathbed, or set a hundred-dollar marble Venus on in the orphan's garret where she has to say she can find nothing to pawn for bread. Richmond must say his prayer and hear Props in the wings, remark: "Luk at thet feller, he ain't no actor to get the money he does," and he's got to stand it, if he wants a sword for the fight in the last act or a calcium to help him through the curtain speech.

If Bassanio wants to find the lead casket unlocked that he may open it for the scroll, he mustn't be too stuck up to drink beer with Props when they meet at the same bar.

Just make up your mind at once that your dignity and convenience and position are of no account beside that of property men and stage managers.

The "artists" can stand around draughty stages waiting for their scenes, because the stage manager "ain't got no time to be calling acts all the time."

Think of Ophelia hearing a vague shout from somewhere that her mad scene curtain is about to go up, and rushing half dressed and scared to death up the hall and onto the stage to find herself gasping and voiceless when she ought to sing, and stumbling every two steps on her dress which she hadn't pinned up.

When she makes the first exit for that wait, during which she gathers her flowers together, she finds the stage manager in the wings, spitting tobacco among her roses and telling her that the next time he will ring up on her, he will, by gosh!

And you know he can and probably will, and for the rest of the season that change to the mad scene dress is one awful torture. It would seem that your anxiety over a trying scene ought to be all you should have to fight against, without having to keep an anguished strain of attention towards the distant stage, and a scared dependence upon chance and good luck to get you up in time.

The stage hands are certainly inclined to regard the "artists" with contempt. I wonder if the "devils" in printers' offices are the same way?

Props slaps the star on the back, and the stage manager borrows tobacco from His Leads.

Even the hired supers in the different towns look at us with level-eyed impudence.

The dainty "emotional lead" can force through the unyielding crowd of them, picking her way through the mess of tobacco that puddles the floor about them, and hear remarks about her ankles, and speculations as to how much of her figure is genuine.

Writers, painters, etc., can at least secure harmonious environment during the hours of artistic creation. The studio and sanctum may be made secure from the invasion of brutalizing contact, but the temple of our art is dirty, noisy and ugly, and we stamp the fragile page of passing time with our Juliet, or Marguerite, or our Camille, within earshot of supers' oaths and catch the divine afflatus with a mingling of tobacco and gin from less god-like breath.

Of course, to those who have not had an on-the-road experience all this will seem overdrawn; but to the rest of us—well, we know what a lot there is that is not put down here, don't we?

POLLY.

DON QUIXOTE.

Heinrich Conried has made arrangements with Joseph Herbert for the production next season of the latter's new comic opera, Don Quixote, or Love and Logic. The scene of the opera is laid in Spain. Don Quixote and Sancho Panza are made as highly humorous characterizations as Cadeaux and Ravennes in Erminie. The story of the opera is decidedly funny. It deals with an old man eighty-six years of age, who wishes to marry the daughter of a magistrate, who was elected for life sixty-five years before by but one vote. In order that he may not appear as elderly as he really is, the old man has the record of his birth altered to make him twenty years younger. When the marriage contract is about to be signed, the Notary discovers that the old man, judging him by the record, must have been an infant in arms when he voted sixty-five years before, and has him arrested for illegal voting. The magistrate—his prospective father-in-law—when called upon to sentence the culprit, realizes that, having been elected by one vote, and that vote having been illegal, his holding of the office is a crime. A number of complications then ensue, which are, of course, finally cleared up.

LONDON NEWS AND GOSSIP.

London, May 16, 1889.

White-lead booms, water-gas syndicates and salt corners, to the contrary notwithstanding, Satan finds some mischief still for the never particularly idle hands of promoters to do, and accordingly they do their utmost to promote theatrical companies, limited. When I say "mischief" it will be, of course, understood that I use the word in its purely Pickwickian sense.

* * *

The Prince of Wales' Theatre Company, of the projection of which I was the first to inform you some three months ago, and the bringing out of which has been delayed from various causes—among them the death of Carl Rosa—will have become an accomplished fact before you receive this letter. So far as the prospectus goes this scheme promises well.

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The Liverpool Alexandra Theatre and Opera House is now being made into a limited variety company, with intent to run the house as a variety theatre on the model of the London Empire.

* * *

Up to the time of writing the only theatrical projection imminent is the new theatre at Brighton. This is to be called the Regency. The architect's plans have already been passed by the Town Council, and building operations will soon be under way. Tom Thorne will be chairman of the company, W. S. Gilbert, Beerbohm Tree, Horace Sedger and Oscar Barrett will be on the Board of Directors, and Charles Brookfield (now of the Haymarket) will be put in as responsible manager. More anon.

* * *

You have doubtless already been informed by cable of the sensational seizure of baccarat players made by the police, in two London clubs, on Sunday morning. I dare say, though, that a few lines from me on the subject will be interesting to MIRROR readers. The one subject for congratulation in the present action of the police is that the hand of the law has this time fallen with more evenness than is usual in such cases. Had the Jew bookmakers, small punters, music-hall mummers and hangers-on of the more disreputable fringe of London Bohemianism, been alone selected for police raiding, while the pigeons and hawks of the Field Club were allowed to run loose, we should have been treated to renewed tirades concerning the difference of legislation for the classes and the masses. As it is no one can complain unless it be on the score that the Adelphi Clubmen were refused bail and had to remain in the cells till Monday morning, while the Field Clubbers were let out before church time in order, doubtless, that they might, if so disposed, have an opportunity of attending to their customary devotions. As the synagogues are not open on Sundays it may be that the officials at Bow Street thought the Adelphi men wouldn't have any chance of performing *their* religious duties, and therefore kept them in safe custody for their own good. But this, of course, is mere surmise.

* * *

Among those captured at the Field Club were young Lord Dudley (who is rich beyond the dreams of avarice and foolish to match); Lord Henry Paulet (the second son of the Marquis of Winchester); Lord Lurgan (a racing peer, who has long since passed out of the pigeon stage, if indeed, he was ever in it); Ernest Benzon (a young man, whose inheritance of half a million sterling has lasted him quite two years at cards, pigeon shooting and kindred pursuits); and Sam Lewis (the "eminent" financial agent). The notorious Seaton, proprietor of the club, was also captured. But as fine and not imprisonment is the penalty for illegal gambling in this country, all concerned are likely to be only a few pounds the worse for their Sabbath sport.

* * *

It is said, and I have reason to believe, with truth, that Lord Dudley's mamma put the police on the track of the Field Club. It is also said that some little while back she entreated H. R. H. to reprimand the foolish youth and point out to him the evils of the course he was running. Also that the Prince, with his proverbial good nature, took the task in hand and read young hopeful a lecture, the result of which was that he (Y. H.) promised H. R. H. that he would never go near the club again. If this is true, he may say good-bye to royal recognition in future, for our social Bismarck never forgives forgetfulness of this sort. All sorts of ridiculous rumors are, of course, current respecting the capture. Among them is one to the effect that an Exalted Personage was himself in the Club just before the seizure was made, and that the myrmidons of the law had to hold their relentless hands till the Exalted One had made good his escape.

* * *

The Adelphi Club is situated in a court at the back of the Adelphi Theatre, and when first started, some three or four years ago, was a very different affair from what it is now. It was then quite as much a theatrical as a sporting *cercle*, and H. W. Williamson, who started it, kept the affair decent while he remained connected with it. Anon, Williamson sold his interest and started on similar lines the Coventry Club, which is now a flourishing concern. It was at the old Adelphi that the classic game of Spoof was invented by the ingenious Arthur Roberts. Hence the Adelphi soon became known as the Spooferies, and in due course its offspring the Coventry was dubbed the Junior Spoofs. At Bow Street Police Station last Sunday many eager and anxious inquiries were made as to whether the ingenious Arthur, above mentioned, was among those captured by the gentlemen in blue. Happily I am able to state that Arthur has long since abjured the follies of his youth. He now plays nothing but penny nap, and invariably goes home to his tea. This morning the Adelphi Club prisoners—forty-five in number—were again brought up at Bow Street Police Court, and were all bound to come up again next Thursday. Notice is to be given to those who will be required as witnesses, and the general impression is that the others will be discharged.

* * *

There have been three fine afternoons this week, and on each occasion there has been at least one matinee. To-day, alas! there were two and to add to the horror of the thing, there were two new pieces at one of them. I don't so much mind when it rains or fogs or snows, as is often the case in this country at this time of year, but if this sort of thing is to be permitted when the the sun shines, I shall go on strike, and that's a fact.

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The nuisance began on Monday, at St. George's Hall, when a new three-act play called Some Day, written by Mrs. Newton Phillips and John Tresdhar, was tried upon a patient audience. Some Day is the story of an unfortunate and much-married pair of lovers. To begin with, Norah married George, who believed himself to be a widower, which he wasn't, and when he discovered this to be the case (*videlicet*, at the church door), he made tracks and Norah never saw any more of him—at least, not until about a week after she had married Gerald, and then there was the devil to pay and no pitch available. Norah flies from Gerald and starts in life as a lady help. By one of those coincidences not uncommon on the stage, it is in the house of Gerald's uncle that she obtains employment, and George's first wife—a Russian adventuress—is on visiting terms with the family. When Gerald drops in to see his uncle, and brings George along, explanations ensue. The adventuress recites her views at great length, and departs forever. Norah and Gerald are understood to be going to live happily ever after. Some Day is not bad, for a first offence, but that's the best that can be said of it. Adrienne Dariolles played the adventuress splendidly. The others in the cast were amateurs, and acted according.

* * *

At Terry's, on Wednesday afternoon, they tried The Grandsire, an adaptation of Richepin's Le Flibustier, by one Archer Woodhouse. This was produced under the direction of George Alexander, who has bought the English right, and the production to a certain extent does G. A. credit. The story is lachrymose and somewhat overdone with sentimentality. Old man Francois Legoez is the Grandsire of the title. When his grandson Pierre was a baby he betrothed him to his little cousin Janik. Pierre follows the sea—and follows it so far that nothing has been heard of him for eight years, and meanwhile Janik looks after the old man's home and tearfully hopes for the wanderer's return. Anon, a wrong wanderer turns up. His name is Jacquemin, and he has kindly dropped in to say that Pierre is dead. He imparts the information to good old Marie-Anne, who decides that the news must be kept from Grandfather Legoez and Janik, because "it would kill them." So it is arranged that Jacquemin shall pretend to be Pierre, which he does, and Janik makes strong love to him. Secretly he reciprocates, but is too much the gentleman to play things low down. Of course Pierre is really not dead at all though Jacquemin honestly thought he saw him killed. Trouble ensues. By and by Pierre turns up, and after some wordy warfare, formally makes over Janik to his old messmate and so Jack, that is Jacquemin, having his Jill, or Janik, again to have and to hold for ever, all ends happily. George Alexander was very fine indeed as Jacquemin. F. Terry was a fine figure of a Pierre. Miss Calhoun (of California) was a charming Janik, and Mrs. Billington and John Mackan were respectively satisfactory as the grandfather and good old Marie-Anne.

* * *

Cecil Raleigh's new four-act drama, The Inheritance, was tried at the Comedy this afternoon with good results. It is somewhat overdone with talk and at least two of the leading incidents, on which the development of the plot hangs, are mere variants of expedients which were probably familiar to the dramatists of the River-Drift period. But it is a well known fact that there is nothing new under the sun, and it is equally certain that Raleigh has shuffled the old cards with great ingenuity. The Inheritance is both strong and interesting and will be all the stronger when, say some quarter of an hour of its preachiness has been cut out. Briefly it is the story of a foolish young man with a couple of uncles—one rich, worthy, and with a rooted abhorrence of all forms of gambling: the other poor, wicked, and a heavy though secret speculator upon turf events. Jasper (the nephew) is "hard hit" at Ascot, and will be posted as a defaulter unless he can settle on Monday. This will mean social ruin, because he will have to give up his commission in the Guards and his rich uncle will give him the go-by into the bargain. The wicked uncle has also a bad time at Ascot, and tries forgery to equalize matters. The good uncle has made a will in Jasper's favor, but the wicked man contrives that the testator shall discover about Jasper's betting inabilities, whereupon the will is incontinently torn up and Jasper (of course) immediately becomes "a beggar." The wicked uncle (who is a doctor) has arranged to poison his good brother, and a very ingenious arrangement he has made. For some time past he has been giving him chloral, which has secretly been diluted. Thus the patient has accustomed himself to take doses which appear to be of sixty to eighty drops, but are really not more than forty. Hence, when Muriel gets chloral for the old man, and at his request gives him eighty drops, it finishes him off there and then, and as a will has just been made in her favor she is in a rather awkward position. Eventually the schemes of the wicked uncle are brought to nought by a worthy admiral, whose final *coup* is, by the aid of a pocket mirror (with which he is in the habit of arranging his whiskers), to detect the W. U. in the act of attempting to poison Muriel. The wicked man throws up his hand, then, but is allowed to depart after "signing a paper." So, again, all ends happily. The acting was, on the whole, excellent. Royce Carleton, as the wicked uncle, though sometimes stagy, had moments of greatness, and really scored a big success. Beauchamp was good as the other uncle. Rutland Barrington made as jolly a retired admiral as could be desired. Susie Vaughan was charming as a maiden aunt, and Adrienne Dariolles again scored as a young foreigner. Miss Vane Featherstone played Muriel and Mr. Rodney was Jasper.

* * *

Also this (Thursday) afternoon there was a special matinee at the Vaudeville whereto half of your good Gawain had to wend. At this matinee, two new pieces were tried, if you please, the first a dramatic sketch entitled Dregs, the second a drama called Her Father.

* * *

Dregs is the work of the young man who adopts the name of programme, Alec Nelson, but who is, in other walks of life, Dr. Aveling. It is a pretty, if somewhat painful, play, described as of "the School of Ibsen." But happily, there is just a glimmer of hope for the two *dramatis personæ* when the curtain falls, and that is more than Ibsen usually vouchsafes. The story of Dregs shows how a young village maiden comes up to town on the birthday of her betrothed, whom she hasn't seen for months, and finds him a dissipated liar and trickster. After a very pathetic scene between the pair the engagement is broken off, but the man, struggling with a stale drunk, vows to work and hope. Little Mrs. Morey played with true feeling as the disillusioned damsel, but Mr. C. Myers (amateur) was; as the lover, too awful for anything.

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The resistance piece of the afternoon, Her Father, to wit, is the work of Edward Rose (prolific playwright and low comedian) and John Douglas, until lately manager of the Standard Theatre in Shoreditch, and inventor of the Tank for histrionic purposes. Edward and John have avowedly based their play upon the Conflicto entre dos Debres of the Spanish dramatist, Echegaray, a powerful writer, who was recently drawn upon for the ground-work of Malcolm T. Watson's Calumny, described by me to MIRROR readers some few weeks ago. Her Father proved an intensely interesting drama, with passion and humor well commingled, with only a few defects, and these, happily, easy to remedy. Its story shows the struggle raging in the heart of a young lawyer, who, having pledged his honor to help a Spanish lady to seek out the murderer of her father finds, by an ingenious arrangement, that the said murderer is his benefactor, the father of the girl to whom he has just been betrothed. Shall he give up the compromising documents to the Spanish avengeress and her equally revengeful brother, or shall he destroy them and spare his future wife and his father-in-law elect? Honor says do the first, Love says do the second. Presently his future father-in-law, after terrible anguish, says obey Honor's voice but lo! the remorseful man's daughter implores him to listen to the promptings of Love. He is about to do so, after a big wrench, when events occur in a fine situation bringing the whole matter to light. Then the unhappy old man, a real good fellow, mark you, the young lover, also every inch a man, and the revengeful woman, beat it out between them. The murderer recites to the accompaniment of thunder and lightning "without," how he did the deed, and why. It was because the Spaniard, formerly his partner by-the-bye, had seduced his (the murderer's) wife. The blow was struck with the Spaniard's own dagger which he had, in a fearful struggle, attempted to use upon the man he had betrayed. How it all ends would take too long to tell at this hour, but suffice to say that, after much exciting business, it ends happily for all concerned.

* * *

Herman Vezin, as the tracked down murderer, played better than I have seen him do for many, many years. His recital of the murder scene stirred all present, and caused a bigger outburst of applause than I ever remember to have heard in the middle of a play. Bernard Gould (who is, when off the stage, Bernard Partridge, a clever artist for the illustrated papers) represented the fine young, perplexed lawyer with an earnestness and finish rare to be found among our present *jeunes premiers*. W. T. Hawtrey as a sponging old Bart., Kate James as a French waiting maid, and Annie Irish as the heroine were all A1, but Miss Cowen, as the Spaniardess was crude, to say the least of it.

* * *

Three deaths have occurred in the theatrical profession this week, viz., that of Pat Feeney, the Irish comedian who was not long ago in the States; Malcolm H. Grahame, formerly stage manager of the Avenue; Charles Lauri, Sr., formerly a popular clown and lately of the Lauri-Lauri troupe, which was conducted by his son Charles. Poor Feeney was a generous-hearted man, who did much for his suffering compatriots both in Ireland and here. Little Grahame was only twenty-five. Old Lauri was well stricken in years, and had long been ill.

* * *

You will be glad to hear that Charles J. Abud is recovering from his late severe illness.

Bristol is to have a new theatre with a garden-roof atop like the Casino in your city.

* * *

Henry E. Abbey arrived in town a few days ago to look after the big French play season which starts at the Gaiety on the 27th.

* * *

Chicot the Jester, adapted by Joseph Hatton and W. Pollock; also King John, concocted by one Shakespeare, are said to be contemplated by Mansfield for the Globe. Mansfield gave a matinee of Richard III. at the Globe to day, and drew, I learn, so crowded a house that he will repeat the matinee every Thursday until further notice.

* * *

Next Saturday, Augustus Harris will commence his big Italian opera season at Covent Garden, and John Coleman produces The Silent Witness at the Olympic.

On Monday, a new ballet called Cleopatra will be put on at the Empire. Next Thursday Tecalco, a Mexican one-act drama by M. H. Spier, and Parson Jim, by C. Dickenson will be tried at a Terry's matinee.

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On the 25th, Sydney Grundy's new comedy A White Lie, will be played at the Court for the first time in London.

* * *

This Thursday at 10 A. M., papers were sighed whereby E. Willard, the well-known "villain" and John Last, author of The Monk's Room, became joint lessees of the long-shut Shaftesbury Theatre.

GAWAIN.

MISS PRESCOTT'S SEASON.

Marie Prescott, in passing through New York last week, was seen by a DRAMATIC MIRROR representative, to whom she expressed herself as very well satisfied, on the whole, with the business of her past season, and spoke in most sanguine terms of her future prospects.

"Some of the reports," said Miss Prescott, "of the 'tremendous business' done by various companies we have followed in our route have amused me very much. Truth seems to be entirely out of fashion, about the close of the season, so when I tell you that our season has been a very changeable one, you may rely upon it that I report the truth about our business. We shall be billed hereafter as the MacLean and Prescott combination. Mr. MacLean will relieve me of many cares I have had in the management heretofore. We will play the same repertory, which is principally Shakespearean. Our greatest successes this year have been in The Winter's Tale and Richard III. This is the fourth year that we have played together. We play two engagements in New York City next season, and you will see for yourself how good an actor Mr. MacLean is. As for myself, well I have been on the stage exactly twelve years, and the public know pretty well by this time that I have always tried to live up to a high standard of dramatic art, and in return I have received flattering recognition from my audiences and the public press."

THE SAN FRANCISCO STAGE.

"The show business has petered out in 'Frisco and the bottom has fallen out of the town," is a remark I have repeatedly heard upon the Rialto in New York from returned professionals, and so emphatic has been the utterance, that I have as often been led to believe that this quondam Mecca for actors had really gone to the "demnition bow-wows." But a two months' sojourn here, lately, has convinced me that the authors of that and similar remarks had either struck the "rainy season," with its accompanying indifferent business, or were the members of some nomadic snap which the Californians wouldn't have. However this may be, their acrimony does not seem to have affected amusements in this latitude for the activity of old is evinced in all of the theatres, and the same frantic rush is made by the people to the temples that present novel and meritorious attractions. In fact, judging from the multiplicity of theatres in this city—most of which are open the year round—I do not hesitate to say that San Francisco, for its population, is the greatest "show-town" in the United States, if not in the world. The population is supposed to be about 400,000, including from 35,000 and 40,000 Chinese—even the latter sustain two theatres of their own. The white population therefore—say 340,000—are supporting constantly four first-class theatres, viz.: The California, the Baldwin, the Alcazar and the Bush; two large, medium-priced houses, the Tivoli and Orpheum; five cheap houses—Morosco's, the Vienna Garden, the Wigwam, Bella Union and the Cremorne, besides an infinity of dives, variety halls, etc., with which this city has always abounded, and also two mammoth brick circular cycloramas. Added to these are three other first-class theatres, at present closed—the Grand Opera House, the Bijou and the Standard, and one second-class, the People's. Supplement the foregoing with Sell's mammoth circus, Paine's Siege of Sebastopol, Woodward's Gardens, and three days of base-ball per week—all of which must necessarily do a paying business—and you will have a pretty fair idea of the manner in which these 340,000 people patronize amusements. In the Spring, Summer, and a part of the Fall, numberless picnics and excursions are of daily occurrence, which draw largely from the evening receipts of regular places of amusement, and yet there is always enough of the population left, to create paying houses. From these facts you can understand that the assertion that San Francisco is perhaps the best show-town in the country, is not an extravagant one.

A rather solid impression is extant that San Francisco audiences are exacting and over-critical, especially concerning plays of the higher order that come here with an Eastern endorsement. In most cases this is true. They seem to have an independent judgment, and are free to express it. For instance, Lord Chumley was unmercifully excoriated by the audiences, in the face of its long run at the Lyceum, New York, while The Highest Bidder is praised as a genuine comedy. Even the native gallery gamin will discuss the good and bad points of a play with a profundity and discrimination, as interesting as it is unexpected. All of which may be accounted for from the fact that from the pioneer days, California has been the objective point of the most brilliant dramatic lights the present century has produced. As early as 1852 Edwin Booth secured his virgin triumph at the old Jenny Lind Theatre, afterwards converted into the City Hall, and at present occupied by lawyers, sheriffs, constables, etc. Booth was followed by other bright lights, such as Julia Dean, Edwin Forrest, Catherine Sinclair, Mary Provost, the Gougenheim Sisters, E. L. Davenport, W. M. Fleming, James W. Wallack and wife, Jean Davenport Lander, Lucille Western, J. H. Hackett, Joseph Jefferson, Mrs. John Wood, Mrs. W. H. Leighton, Madame Celeste, John Drew, John Collins, J. B. Shetzen, Mrs. D. P. Bowers, Miss Albertine, Ada Isaacs Menkin, Lola Montez, John McCullough, Lawrence Barrett, and others whose names at present escape me—most of whom played here in the '50's and '60's.

The "old 'uns" being thus early treated to such superior dramatic food, it is but natural that their growing progeny should imbibe the parental taste for intellectual amusement, being reared to manhood in such an atmosphere, it is also natural that the present native population should be keenly critical and exacting in their estimate of plays and actors. I do not mean to say that the native element preponderates. The last two decades have furnished a young Eastern population in itself, which, however, has not had the advantage of so exclusive a rearing among the bright dramatic lights; owing to the diversity of amusements they have been accustomed to in the States East of the Missouri River, and it is chiefly this population that supports entertainments of a lighter order and of indiscriminate character. But, as a rule, I find the native theatregoers more intellectual, with tendencies more profitably developed, tastes essentially more exalted, and dramatic predilections on a higher plane than I have discovered in the present Atlantic generation in this city. To some this may seem a gratuitous statement, but facts sustain it. Let a musical or dramatic masterpiece be produced, or a strong Shakespearean star make his appearance, and you will find the staunchest admirer and patron in the young Californian. I recently scanned the faces of the audiences that crowded the Baldwin during one of the Fauntleroy performances. I was surprised to recognize myriads of young ladies and gentlemen whom I left boys and girls some ten years ago. At the performance of The Bunch of Keys, two seasons ago, at the Bush Street Theatre, I failed to see but few of this element, the strange Eastern faces predominating. This is a practical illustration of the difference in taste and inclination between the Eastern and the native Californian youth—and I therefore place the latter upon the higher plane of dramatic culture and appreciation, and can understand the reason why San Francisco audiences have the reputation of being over-critical and exacting.

Another proof of the independent judgment of San Francisco audiences, lies in the fact that they are uninfluenced by the laudatory or adverse notices an attraction may receive at the hands of the scribes of the press. The instances are many where a play or company has been severely handled and often ridiculed by the critics, that has met the unqualified approval of the audiences, and, *per contra*, many a play has died from lack of patronage that has been flatteringly extolled by the press. The truth is, the critics of this city, with one or two exceptions, are neither ingenious nor fair. Some have been in office so long that they have become indolent and superannuated, and, I regret to say, often pen their fulminations upon hearsay and upon the opinion of some one of their number who may have sat a performance out. They have their preferred managers and theatres, and their social visits to the managerial sanctum are many and frequent. Seldom do you see disparging reviews or caustic *critiques* upon the performances at their favorite houses, but let a theatre of evanescent prestige or unfortunate management present equally good attractions, and the notices of these reviewers are either lukewarm or positively denunciatory. Lucky is the star, company or play that comes to the Baldwin, Alcazar, Bush Street or California Theatres. They are certain of success—at least so far as the critics are concerned. Most of these autocratic scribes have become impotent and rusty from over use. They were adolescents when I was a nursling, and I am not at present on the juvenile side of the poultry yard. They are full of encyclopedia dramatic data, and can throw biographic facts at you with surprising energy. The woof of time seems to have condensed their critical vigor into a sort of visual obliquity, for they appear unable to see absolute excellence in anything but the antique stars and plays of their boyhood. They lack the snap, judgment and virility that characterize the younger writers of the Eastern press, and seem quite devoid of that great essential in dramatic writing—impartiality. Perhaps this knowledge of the shortcomings of the censors of the press lends additional weight to the fact that San Francisco audiences think and judge for themselves.

A pleasing feature in the career of this young State—and of which Californians feel justly proud—is the small army of stars and prominent professionals who received their early training within its borders, or got their first "send-off" here. Depending upon my memory, I may mention the following:

Edwin Booth, upon the prestige he received here as early as 1852, developed into a star upon his return to the Atlantic States.

Frank Mayo was a general utility boy about the old American Theatre in the early fifties, and before leaving this State was a first-class leading man.

Joe Murphy, the present popular Irish comedian, was for some years a negro minstrel here in the fifties. He afterwards discarded burnt cork, got Fred Marsden to write him an Irish play, and has since been successful in this line of business. He is reputed to be wealthy.

Lotta was formerly a serio-comic singer in the variety houses of this city. In the late '50's she was the central figure in a semi-circle of male and female minstrels at Gilbert's Melodeon, with Joe Murphy and Charley Backus on the ends, and the Worrell Sisters and Maggie Moore as her companions. At that time she was celebrated for the excellence of her jig dancing.

Louis Aldrich was the leading juvenile and heavy with the then celebrated troupe of Marsh children in 1857. He remained here some time, but afterward made his fame in My Partner in the Eastern States.

Mrs. John Wood, at present manager of a London theatre, achieved her early fame here in the latter part of '50, at Maguire's Opera House. She was deemed the best burlesque actress that ever visited the coast.

Mrs. Agnes Booth was a juvenile actress and *danseuse* at Maguire's Opera House in the fifties. She was one of the Land sisters, well-known in society circles here. She married H. A. Perry, a popular genteel comedian, who died shortly afterward. Going East, she became the wife of Junius Brutus Booth, Jr., at one time a favorite leading man here, and after his death married John Schoeffel, the Boston manager. Mrs. Booth was a prime favorite here in early days.

Charles R. Thorne, Jr., was for several years the leading man at Maguire's Opera House in the latter part of the fifties. He and Harry Courtaine, in the matter of dress, were considered the Beau Brummels of the town. Thorne was a great popular favorite.

Charles Wheatleigh first received distinction in this city in Boucicault's plays at the old Metropolitan Theatre. He became a great favorite.

John McCullough came here as leading support to Edwin Forrest in the early part 1860. He was so prepossessed with the climate that he remained, and became leading man at Maguire's Opera House, and subsequently one of the lessees at the old California Theatre. He remained here some eleven years, and then went East upon his first starring tour.

Lawrence Barrett developed into a star at Maguire's Opera House, early in the sixties, and subsequently associated himself with McCullough in the conduct of the California. He withdrew in a few years and went East upon a starring tour. With Edwin Booth, at this writing, he is playing a profitable engagement at the new California Theatre. Mr. Barrett has the honor of having inaugurated both the old and new house.

James A. Herne, at present starring in his own drama of Drifting Apart, is an old Californian, having played here in early days with his wife, Lucille Western. Some time after her death he metamorphoses the Mariner's Compass into Hearts of Oak, and starred successfully in it for many years.

Alice Dunning and William Horace Lingard were fixtures on this coast for some time. They have been in England for several years past.

Emelie Melville received her early training here, and for a brief time was leading lady at the old California. She is now winning laurels as a lyric artiste in Australia. Her mother, Julia Melville-Snyner, is still giving lessons in elocution in this city.

Alice Harrison may be called an old Californian. She made her first appearance in this city in the sixties, at the Metropolitan Theatre, as leading support to Johnny Allen, a well-known comedian at that time. She was the soubrette at the old California Theatre for several seasons.

Maggie Moore, wife of the comedian, J. C. Williamson, now in Australia, first trod the boards in this city. She was a serio-comic vocalist and jig-dancer, and developed into an acceptable soubrette.

Alice Kingsbury came to this coast unheralded in the early sixties. She was given a three nights' trial at Maguire's Opera House in Panchon, which resulted in an eight months' engagement. So wedded were the Californians to Miss Kingsbury's Panchon, that when Maggie Mitchell visited the coast she was a failure in the part. Miss Kingsbury (now Mrs. Cooley) is living in retirement in this city, and spends much of her time in painting, sculpture and writing, and in supervising a large family.

W. H. Crane (of Robson and Crane) came to this city with Augustin Daly, on the occasion of the latter's first visit, and played at the Standard Theatre. He subsequently became a member of the California company, and remained several seasons.

T. W. Keene, the Shakespearean star, was for several seasons the leading man at the old California, and was thought to be a fixture. He was very popular with the masses, and came within an ace of treading the legislative halls of the State.

Marie Prescott was at one time leading lady of the old California, and received sound instruction from Barrett and McCullough. She became quite a favorite, and is at present a popular star.

Willie Edouin was an adjunct of the old California, but first played at the Metropolitan in the early '60's. He is at present starring and managing in England.

C. B. Bishop, who starred in Widow Bedott and Strictly Business, was for several seasons the comedian of the old California. During his long residence here, he became a medico, but that profession proving unremunerative or uncongenial, he returned to his first love, the stage, and is now connected with E. H. Sothern's company.

John T. Raymond was for some years the comedian of the California, and it was here he made his first stellar triumph in The Gilded Age, which he afterwards produced, throughout the country, under the title of Col. Sellers. Raymond was a favorite here, and many were the regrets when he left the coast.

James O'Neil, of Monte Cristo fame, was formerly leading man at the Baldwin Theatre where, with Jeffreys Lewis as leading lady, he achieved great popularity, and gradually developed into a paying star.

Louis Harrison, at present the feature of the Pearl of Pekin company, was a burlesque actor at the Standard in the early '70's, and also played at the other theatres. He was quite a favorite, and but for mismanagement might have been at the very top of the ladder to-day.

Annie Pixley is indigenous to the soil. She was one of the Pixley sisters, who barnstormed the coast in songs, sketches, etc., for many years. Her first success was in Snowflake, at the Grand Opera House, this city, in 1876. She afterward played the Widow in The Danites at the Baldwin, and Gretchen in Rip Van Winkle with Joe Jefferson at the old California. She then went to Australia for a year; returning, she journeyed East, and purchased the play of M'liss, which has yielded her a fortune.

M. B. Curtis, of Sam'l of Posen memory, was jobbing here for some years in the '70's, playing in all of the theatres. He is now in Berkeley, Cal., but takes the road again next season.

W. A. Mestayer, of Tourist fame, was one of the original members of the old California stock. He was valuable as an all-round actor, and played many important Shakespearean parts with Barrett and McCullough.

Denman Thompson made his first pronounced success here, at the Standard Theatre as Uncle Josh Whitcomb in the '70's. He was booked for two weeks, but he played eight. On the strength of his prestige here, and the irrepressible booming of J. M. Hill, he subsequently became a "great paying property."

HOWARD P. TAYLOR.

SAN FRANCISCO, May 21, 1889.

HOMES FOR THE PROFESSION.

The real estate advertisements in our columns this week merit the careful consideration of our professional readers. Moreover, they are a welcome recognition of the fact that the presence of professional people is considered an acquisition to the attractions of any neighborhood in which they may establish their homes. This is instanced by Stamford, Long Branch, Cohasset, Bath Beach and other localities, the prosperity of all of these places having been enhanced by resident members of the theatrical profession. Investments in real estate are popular with professional people, some of whom have realized much more from such ventures than through their professional services, and a very large number of them are possessors of luxurious homes and valuable real estate. There yet remains (a fortunate fact for the real estate dealers) a large majority of the profession in the United States who are still unprovided with permanent homes.

THE ACTORS' SUMMER SOLSTICE.

Digby Bell and Laura Joyce Bell will spend the Summer at their home in Nyack, going in August to Block Island.

Ramsay Morris left the city one day last week for Fair Haven, on the Shrewsbury River, where he will remain for six weeks or until he has completed the new play for Tommy Russell, which he has contracted to hand to A. H. Wood, the boy's manager, on July 1.

Lizzie Hight will stay in Boston during the Summer months and spend her time at the Beaches in that neighborhood.

Harry Hine will spend the Summer on his farm at Brunswick, Me.

Joe Hart will go to Mt. Clemens, Mich.

Gus Mortimer will Summer at his cottage at Rye, in this State.

Kate Castleton remains at her home at Oakland, Cal.

T. E. Mills will rusticate at Smithtown, L. I.

Mark Murphy will go to Asbury Park.

A. H. Varley will enjoy his *dolce far niente* at Atlantic Highlands.

Louis James will go to Nahant, Mass., with his children.

Thomas E. Murray intends keeping cool by the sandy beaches that can easily be reached from Boston.

H. S. Taylor will go to Europe if he can steal the time.

Kit Clarke will be at the Paradise Club, Lake Edwards, Quebec, during most of the torrid season.

Duncan B. Harrison will be fanned by the soft zephyrs of Southern California.

Long Branch will again be the resting place of Frank W. Sanger.

J. C. Stewart will endeavor to get stout at Two Johns, Md.

Frank Murray will wander with the mosquitoes at Sheepshead Bay.

Fred Williams and J. W. Shannon were to have gone to Orient, L. I., but they were so busy that they will be unable to leave town.

Dan Sully will spend the Summer at the Sully Farm, in the Catskills.

Ben Stern will rusticate at Rye.

Phillip Branson, late leading tenor of The Pearl of Pekin, is at his home in St. Louis.

Clarence Fleming will climb the Catskills.

J. H. Ryley and Madeleine Lucette will continue to spend their Summers at New Rochelle.

George Backus has gone to his home at Columbus, O.

Fred. E. Queen and wife are spending the Summer at Sand Lake, N. Y.

AS IN A LOOKING GLASS.

"It's the sort of weather that makes one feel ten years younger and gives one yearnings toward the picturesque. Now, the picturesque is so closely united to the ridiculous, that it takes somebody who thoroughly understands what she is about to manage the desired effect. One needs to be certain of one's background—one is not having the crude green of the theatre forest for it, but the ever-moving mass of humanity and the great, ugly houses.

Why do I say this? I will tell you why—because on these blissful afternoons, when Broadway is at its brightest and best, I see no end of pretty actresses walking in Empire costumes and with those abominable hats which the French woman called *canards*, but which are certainly as unbecoming as would be the spoon-bill of a duck.

Now, my pretty maids, the ladies of the Empire in their scant skirts and short-waisted gowns did not walk; they saw no reason in the world why they should waste their energy in this way. Just remember this and reserve the picturesque frocks for the house, where they are not ridiculous.

† † †

Next to a tall woman in a long tailed coat doing the sweetly pretty, there is nothing quite so comical as a short one in an Empire gown doing the serpentine. She ought to have sense enough to know that the stretching out on couches; and the "lithe movements," as she calls her wriggling about, are as funny as to watch a dog hide a piece of ice as a delicacy to be eaten later on, and then to see his astonishment when he discovers that all ice is water. The plump woman wants to leave Lilith, the serpent, to women built on the plan of Ellen Terry and Sara Bernhardt, while she must sit on a tuffet in a most natural position, and suggest to mankind that life is altogether comfortable, and that she is the special consort that makes it worth living.

† † †

The desire for knowledge is always commendable, so I must ask why Belle Urquhart, when she has on an evening dress, her prettiest necklace and all her most fetching belongings in The Brigands wears heavy-buttoned boots?

Of course, it is only on the stage that one travels in full dress, but as long as that sort of thing is being done, it seems to me that a satin slipper with a high heel would go better with that Spanish costume than these boots that are so essentially of to-day, and have no romance whatever about them.

The worst that could ever happen to a slipper is for it to fall off, while to look at a Spanish Princesse and think of the buttons departing from her boots, or her fastening them with a hairpin, takes all the sentiment out of the costume.

† † †

I always adore Rosina Vokes—she is one of the few things I worship. I like her dreadful frocks; I don't care whether they came from the ash-barrel, or straight from Mr. Worth. I like the funny way she has of ducking her head, and she sings that song about the whale and flirts the tail of her gown in a way that is unique and all-conquering. But I do think she has two of the most abominable sticks of women to support her that ever the eye of man rested upon.

They may be good looking—my little dude says they are—but they sit for and act to the audience in a way that makes me want to throw my shoe at them. They simper and are all about as good types of the girl idiot as I have ever seen.

However, Miss Vokes leavens the whole lump, and the men are very good.

† † †

Nobody denies the power of the press, but who has not at one time or another writhed under the tyranny of it?

I do not believe that anybody who read those letters purporting to come from a child to her mother in the *Herald* last week, did not feel a great throb of sorrow for that mother, and then a flush of indignation for the people who had so influenced the mind of the little girl. Women do not have an easy time of it with their children. They bring them into the world with great pain; when they are little they tread on their skirts, and when they grow big they tread on their hearts. I do not care what a mother does, her child, especially her woman-child, should stand by her.

In the case of Mrs. Ayer, I happen to know how she worked for those little ones; how she was happy because she knew they were comfortably fixed and cared for, and how full her heart was of mother love.

I cannot understand how the *Herald* could publish those letters. I think it must have reached a point when it required a sensation as badly as it did when Colonel Webb cowhided James Gordon Bennett, Sr., and it had the first and only correct report.

It's always mean to hit a woman. I don't think it weak to take advantage of your sex. A woman is weaker physically and intellectually than a man. I do believe that, but I think when she is hit by a man and an aggregate of men in the shape of a newspaper, and hit as a mother, or a wife, it's the meanest, lowest, beastliest thing that can be done.

The Lancashire man who beats his wife by dancing on her in his wooden boots is gentle beside these so called knights (?) of the pen. The pen may be mightier than the sword—I never monkeyed with the sword—but I think six months in the pepitentiary, the stocks and the whipping post would be desirable treatment for the men who write a reputation down and expose to the world the woes and heart-hurts of a woman.

† † †

Some of the professional beauties are beginning to sing, "Darling, I am going old!" Do you know that it is the saddest moment in a woman's life when, standing before the glass, it suddenly dawns on her that the youth to which she has been clinging, is going; that where there were dimples, there is too great fat; that where there was slenderness, there is scragginess; that the eyes are going back and have lost their lustre, and that youth, the very gold frame of beauty, is disappearing.

De Goncourt, in that wonderful play, Henriette Maréchal, makes his heroine stand in front of her mirror and say, "Ah, I look every hour of my age to-day."

Arnould-Plessy used to say these words in a slow way, as if she were ringing out her funeral knell, as if she were tolling the bell at the funeral of departed youth. She made women feel the terror of this; beautiful women shuddered; lovely actresses seemed to hear her say, "abdicate!" Do not wait till you are pushed off by the coming beauty, but really be a queen and resign your crown.

But, alas, they never do it.

The time goes on and on, the beauty flatters herself that everyone else does not see the story which is mirrored forth to her, and so she waits and waits, and is eventually pushed aside and undergoes horrors a thousand times worse than death.

My dear, that is the one advantage of not being a beautiful woman. Beauty is a wonderful gift, but it goes, and it seldom leaves behind it aught but selfishness and disappointment. Be thankful, therefore, that you are not a professional beauty, for the unhappy day will not come to you; be satisfied when you look in the glass if there comes back a face that mirrors in it womanliness, kindheartedness and unselfishness. Be glad if the eyes looking out at you are clear, because they do not show a continual fear of rivalry in looks, a never-ending worry as to whether you are at your best in appearance, or a regret for the past and no hope for the future.

The woman who is not beautiful has her day, for there comes a time when more is thought of the beauty of the heart and less of that which is a merely.

A REFLECTION.

GLEANINGS.

THE management of the Broadway Theatre discovered, last week, that a number of counterfeit free passes for that house had been made, and that a cigar dealer down town was selling them to unsuspecting patrons. Steps were at once taken to arrest the counterfeiter.

MRS. D. P. BOWERS and Frank Bangs will appear in The Bread Carrier at Niblo's Garden on June 10, under the management of John P. Smith. Among the people engaged for the presentation are John Burke, H. W. Montgomery, Fred. Corbett, Victory Bateman and Lillian Owen.

CECIL KINGSTONE and Henry Hoyte, who have hitherto acted in Australia, will give the first of a series of Dramatic Recitals at 309 West Fourteenth Street on Friday evening, May 31. They will be assisted by Agnes Thomas and Annie Leaf, while Watty Hydes will act as accompanyist.

THE original engagement of the Rosina Vokes Comedy company at Daly's Theatre expired on Saturday last, but the business has been so satisfactory that it has been extended two weeks. The advance sale for the new bill presented on Monday evening has been sufficiently large to guarantee a more than usually profitable result.

J. P. JOHNSON, who has been an efficient manager for Oliver Byron during the past ten years, has resigned from that position to become the assistant manager of the Boston Howard Athenæum company next season. In the meantime, he will act as business manager of the Old Jed Prouty company which appears in San Francisco on June 2.

IT was inadvertently stated in a recent article on the doings of the play pirates that Kittie Rhoades was appearing in a pirated version of May Blossom. Her manager, W. R. Ward, naturally takes exception to this statement as he acquired the rights to the piece from Gustave Frohman and is paying a royalty for Miss Rhoades to present the authorized version.

KATE CLAXTON is negotiating with A. M. Palmer for the Madison Square Theatre from August 1 to late in October, but final arrangements have not yet been made. Miss Claxton will, most probably, produce Bootle's Baby, an English play, by Hugh Moss, taken from the story of that name.

J. B. POLK produced his new play, The Silent Partner, for the first time, at a matinee at the Grand Opera House, Minneapolis, on Wednesday last. During the play Edison's improved phonograph was introduced and it performs an important function in the piece. It is said to have been a decided success. Mr. Polk will present his new play at the Alcazar Theatre, San Francisco, June 24, in conjunction with his comedy, Mixed Pickles.

THE AMATEUR STAGE.

THE CLOSING PERFORMANCE.

Gilbert's Sweethearts and Charles Kemble's Day After the Wedding were given a splendid and meritorious production at the pretty little Lyceum Theatre, Monday evening, May 20, for the benefit of the Burnham Industrial Farm, an institution for the reclamation of wayward youths. The performance was made notable, inasmuch as it marked the close of New York's amateur season, and for the interest that Mrs. Grover Cleveland had manifested in it. Tickets were placed at $2 each, and, judging from the large number of people who had generously responded to the worthy call, New York's generosity is boundless. The cast was a galaxy of New York's best amateur talent, assisted by that talented and handsome ex-professional, Mrs. Daniel Paine Griswold (Annie Robe). Since Mrs. Griswold retired from Wallack's company she has played in numerous amateur productions, and in all, a general air of supineness has pervaded her work. She appeared to realize her superiority over the aspiring amateur, and evidently felt that efforts were needless, so accordingly her acting degenerated. But what a pleasing innovation her performance of Jennie Northcote, in Sweethearts, presented? She was, indeed, the very incarnation of loveliness, endowing the part with personal charm and beauty, a voice of silvery cadence, and a magnetic stage presence rarely seen upon the embryo stage. She was coquettish, without being giddy; matronly, at times, without lacking simplicity; gentle and loving, without gush or affectation, and as she stood upon the Lyceum stage in Gilbert's neat little piece, she certainly presented an admirable picture, almost forcibly reminding one of Gainsborough's famous stolen portrait of the Duchess of Devonshire, made renowned by its unexcelled beauty. Harry Spreadbrow, the lover, proved a fair companion for Mrs. Griswold as rendered by Everett Jansen Wendell. Occasionally he was rather tame or rather monotonous which, of course, can only be attributed to lack of experience, for he undeniably has histrionic talent, though latent, yet in some respects quite pronounced. Arthur Brazier sustained the comedy role of Wilcox with ability that was suggestive of a finished artist. Margaret Palmer Meyer presented the character of Ruth delightfully. The closing piece, The Day After the Wedding, brought forth many bright amateurs, and their conception of the play was quite new to what we have been used to seeing. The incidents of the comedy occur in the early centuries and to successfully caricature a race so unfamiliar to them, the amateurs found a task not so easily accomplished. Mrs. Griswold appeared also in this play, but her acting was not distinguished by the same genuine characteristics or composition of effectiveness as marked her earlier work of the evening. Edward Pales Coward, an actor of good repute, legitimate methods and considerable ability, presented Colonel Freelove earnestly. The other characters were looked after by John Frederick Cook, Frederick Camp and Miss Mary Weed Kinney. The stage settings were the best afforded by the Lyceum and evoked much admiration.

A DIVERSIFIED ENTERTAINMENT.

St. Augustine's Society occupied the Brooklyn Athenæum for the past week with a tea party, concert and dramatic performances. On Monday they produced the musical sketch Cinderella, under the *nom du theatre* of A Dress Rehearsal. The piece was fairly performed by the following cast: Miss Jones, Mamie Conroy; Mdlle. Epinard, Ettie Shaughnessy; Amy Fibbs, Fannie Rorke; Marth Higgins, Philo McCormack; Carrie Jackson, Florence Daines; Rosa Jennings, Kitty Seaven; Sarah Ann, Aggie Greene; Sophia Spivins, Annie Lane; Mrs. Jarvey, Lulu Sullivan; Miss Pinchback, Lizzie Byrne; Servant, Nellie O'Leary; Prince, Gideon Anderson; Pedro, Manuel Cadenas; Pages, Frank Murphy and Willie Baker. On Tuesday evening an excellent concert was rendered and on Wednesday the services of the Davenport Society was enlisted, when they produced the three-act comedy, Is Marriage a Failure? The cast was the same as criticised in THE DRAMATIC MIRROR a few weeks ago, on the occasion of the society's regular performance. Thursday evening concert again held the boards, and on Friday, St. Peter's Dramatic Association kindly repeated their commendable performance of the opera Chimes of Normandy, also recently noticed in our columns. Saturday, Cinderella again had a representation. The house was crowded each night and a large sum realized for the benefit of St. Augustine's Church.

A SPECTACULAR PRODUCTION.

On Thursday evening last the Metropolitan Opera House held a large representation of New York society that filled the vast house from footlights to foyer. A spectacular entertainment in aid of the Teachers' Mutual Benefit Society attracted the throng. A chorus of over one hundred children opened the entertainment, under the direction of Mrs. C. Winterburn. They were a pleasing sight to behold, clad in their immaculate white robes and crowned with floral wreaths. The Sylphide, or Mephisto's Violin, a spectacular comprising tableaux, ballet and fancy dancing came next, and elicited the most profound admiration of the audience. It was a beautiful picture, and Carl Harwig, who arranged it, deserves credit. The most striking feature was a dozen little misses in gray gowns, crimson turbans and long beards that almost swept the stage. Scenes representing the life of Washington were also presented. A representation of the first inauguration ball was given, and captured the house by storm. Arthur Marwig, Maud Monroe and Jennie Cora were the most prominent figures. Saturday afternoon the entertainment was repeated before another refined and large audience.

BELLE LAMAR ARTISTICALLY PLAYED.

The Leonardis Dramatic Society entertained a large gathering at the Lee Avenue Academy of Music, Williamsburg, Monday evening, May 27, with Boucicault's old war drama, Belle Lamar. The production certainly transcended all previous representations of this same play by any amateur company. The piece abounds with telling situations, effective climaxes, picturesque scenery, while a healthy current of pure sentiment flows through the entire drama, with an occasional touch of lissome comedy opportunely introduced to relieve the ultra-laughsome element. The Leonardis sustained all this with artistic skill, and the acting of the cast, as a whole, was noticeably free from blemish and crudeness. The management of the play was smooth and withal resulted in an impressive performance. The cast was as follows: Fin McCool, W. J. O'Leary; Dr. Merryweather, Charles A. Webber; Phillip Rhich, M. J. McKenna; Chauncey Lamar, I. J. Murphy; Captain Rhett, R. J. Murphy; C. Schuyler, M. J. Colligan; Captain Pointdexter, V. Gallagher; Uncle Sam, J. J. Moran; Jasey, Frank Leibold; Isabella Rhich, Kate Fitzgerald; Doris, Libbie Healy; Cuba, Mamie Sloat; Sallie, Kate Leibold.

ST. JOHN AMATEURS.

On Tuesday evening, May 21, the Pinch Dramatic company, of St. John, N. B., presented at the Mechanics Institute in that city the five-act drama, A Social Glass, with the following cast: Charles Thornby, Mr. A Sterling; John Farley, Mr H A Wilson; Bob Brittle, Mr N W Mason; Dr. Slater, Mr. Thomas Hicks; Hatool Hadley, Mr C S Everett; James Hollis, Mr Johnson; Mrs. Thornby, Miss Daisy Sterling; Nettie Northby, Miss Bertie Chapman; Mrs Farley, Miss Minnie Langley. This play is made up of stereotyped speeches from temperance sermons at least a century old and copious extracts from the latest prohibition essays. A well drilled company of first-class professionals could not make it a success, because it lacks every essential dramatic element. The several performers, however, acquitted themselves creditably, the most faithful and artistic portrayal in make-up, conception and execution being that of Mr. Johnson as the villainous lawyer. If Mr. Mason had drawn the line between the rapid declamation of Bob Brittle, the would-be actor, and the noble sentiments of Bob Brittle, the honest and trusty servant; pronounced distinctly his words ending with "ing," and eschewed local political gags, which from the timing they received were evidently offensive to many in the audience, he would have merited first honors, as he is undoubtedly possessed of much histrionic ability. The tedious waits between acts were not justified either by the costuming of stage settings.

AN INVITATION PERFORMANCE.

An invitation performance of Nan, the Good for Nothing, was held by George McAvoy at his studio on Montague street, Brooklyn, Monday, the 19th inst. A very pretty little stage was built in one corner of the room and set with special scenery painted by Mr. McAvoy. Fanny Rorke was a clever Nan, though she might have given the character a little more of the "tomboy" air and should not have elevated it so much to the tone of a high-bred lady. George McAvoy, a romantic-looking actor of the boarder drama type, played the character of Tom in keeping with his personal appearance. Gustave D. Janvrin gave a fair performance of Harry, but was hampered by an Irish dialect and lack of familiarity with his lines. W. R. Groth presented Charley acceptably and A. Demarest found the role of Mr. Simpson congenial.

THEIR FIRST ATTEMPT.

The first dramatic performance of St. Alphonsus' Young Men's Society occurred at the hall adjoining St. Alphonsus' Church, on South Fifth Avenue, New York, on May 13 to 15. The Ticket of Leave Man was the attraction each night. The play had been revised and, to a considerable extent, rearranged by S. G. Frost, in order that the female characters, to which the church officials objected, might be cut out. This was accomplished very neatly and without seriously affecting the plot of the play. This being the society's first attempt in the dramatic line, considerable crudeness was manifested, but on the whole a very creditable rendition of the piece was achieved and enjoyed by large audiences. M. P. Mulhall made a capital Bob Brierly, while John Coughlan quite sustained the interest in Hawkshaw. D. Mullen, as Sam Willoughby, and W. P. Hayes, as Chappie St. Evremond, contributed considerable original amusement, and managed to keep the audience in good humor each evening. The complete cast was: Bob Brierly, M. P. Mulhall; James Dalton, T. Cashman; Hawkshaw, John Coughlan; Melter Moss, M. O'Connor; Green Jones, C. Brooks; Mr. Gibson, W. P. Fraser; Sam Willoughby, D. Mullen; Maltz, J. J. Sexton; Burton, D. R. Coughlan; Sharp, J. F. Kirby; Joe Edwards, J. O'Brien; Chappie St. Evremond, W. P. Hayes.

A VARIED PERFORMANCE.

At the Brooklyn Athenæum, on the evening of the 13th inst., the St. Bernard Dramatic Society gave their first annual theatrical performance. A fair-sized audience was present and seemed highly pleased with the varied and interesting entertainment provided. The programme consisted of two parts. The first was presented in German and included a laughable sketch, entitled Dat Quied Lodgings, the characters being well sustained by John Zahn, Jr., Nicolous Wagner, Louis Golly, Emily Zahn, Edward Rang and Tillie Wallace. After this, Martin Quinlan rendered a few excellent tenor solos, and Henry Jankowsky and Fraulein Sabina played an original sketch in good style. Lizzie Zahn and Tillie Wallace then sang a duet that elicited much applause. Part second brought some English speaking talent to the front. It opened with an Irish sketch A Purty Shure Cure, Joseph Shiepegrell, Nicolous Wagner and Lizzie Jahn interpreting the different parts. John Golly, Martin Jarotzka and Little Emma Gerst gave a wonderful exhibition of club swinging, after which a Dutch farce, called, A Leedle Mistake, was performed by the following cast: Hans Grotenheimer, John Zahn, Jr.; John Bruce, Henry Jankowsky; Policeman, Edward Rang; Liesben Schneider, Lizzie Zahn; Miss Pitchet, Sabina Pritsch.

NEW HAMPSHIRE AMATEURS.

T. N. Wilson, assisted by local talent, presented his military drama, Andersonville, at the Opera House, Exeter, N. H., May 16, 17, 18. The performances were given for the benefit of Lieut. George S. Cobbs' Camp, Sons of Veterans. The acting of the amateurs was very good, and the scenic and stage effects were excellent. Mr. Wilson deserves credit as an author and actor. The cast was as follows: Danger, the Scout, T. N. Wilson; Mr. Wood, A. C. Grout; Lieut. Wood, W. H. Paine; Andy Evans, Ralph E. Lane; Col. Raymond, E. A. Shute; Frank Raymond, Fred Conner; Teddy O'Brien, Frank Fearnes; Father Hassler, J. T. Sawyer; Ed. Rogers, John J. Smith; William Cook, C. Harding; Henry Dunbar, A. L. Carlisle; Gen. Thomas, Harry Grout; John Wolf, James Hadley; Daniel Robinson, Manuel Frank Brigham; Wirtz, Charles Stackpole; Nellie Wood, Mrs Ralph Haley; Lena Dunbar, Miss Mae Gordon; May Hassler, Miss Florence Berry.

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O'Neil, T. H.
One of the Bravest
Osborne, Rose
Pierce, Lydia
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Watson, John F.
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Walker, John
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Wilson, John
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PHILADELPHIA.

The season is so nearly over that but little interest is shown in matters theatrical, and light attendance has been the rule.

The business at the Walnut Street Theatre during the past week, however, afforded a notable exception. The London Gaiety co. presented the burlesque Monte Cristo Jr. for the first time in this city, and during the entire week it was difficult to find even standing room in the house. This was the close of the second engagement of this co. at the Walnut, and although they were at first somewhat coldly received, they have steadily grown in favor. Monte Cristo, Jr., like its predecessor Esmeralda, is certainly a very poor burlesque, but the cleverness of Fred Leslie and Nellie Farren, together with that of most of their associates, afforded great entertainment and diversion. Miss Farren enjoyed better opportunities than those offered by the preceding burlesque, and proved that she deserved the fame won at home. In fact these two engagements have helped materially to educate us in the proper fashion of presenting burlesque, and if, as the result of our knowledge, a growing taste for performances of this sort will help to drive from our stage the vulgar and inartistic farce comedies of the day, we may rejoice in our gain. This week, the last of the season, Jarbeau in Starlight.

At the Chestnut Street Opera House, The Still Alarm played to fair business considering the time of year. It was received with the usual amount of enthusiasm. This week Edward Harrigan and his co. in Waddy Googan.

Rice's co. appeared at the Chestnut Street Theatre in The Corsair but played to moderate business only. This week The Little Tycoon.

At the Grand Opera House the Summer season began with reduced prices. Paola continued to be the attraction and drew fair houses. The same attraction this week.

The light opera season continued at the Standard Theatre, the Bohemian Girl being the selection for the week past. Blanche Chapman appeared as Arline and George Appleby as Thaddeus. A fairly good performance was given, but with rather unsatisfactory results. This week the Three Black Crooks.

Miss McKee Rankin, who has elected to be known in future as Kittie Blanchard, appeared at the National Theatre in The Golden Giant Mine. An excellent performance was given with satisfactory results. This week the Ferguson and Mack Comedy co.

Keller the magician remained at the Continental Theatre and drew fairly good houses. He gave a good entertainment, although suffering all of the week from a severe cold which threatened to force his retirement. The mind-reading of Mrs. Steen and the excellent music of the Spanish Students added greatly to the enjoyment. The engagement continues.

Rose Hill's English Folly co. played to satisfactory business at the Central Theatre. This week the Weston Brothers and Star Pour Specialty co.

The testimonial benefit to James E. Murdoch, at the Academy of Music on Wednesday evening last, was a great success. The house was crowded and the beneficiary, together with those who kindly appeared with him, were the recipients of a popular ovation. Mr. Murdoch having assumed the role of Count Wallenberg in The Stranger, suffered somewhat from fatigue during the subsequent performances of scenes from The School for Scandal, and was consequently scarcely able to do justice to the role of Charles Surface, a deduction however which was readily overlooked. I mentioned last week the names of the ladies and gentlemen associated with him in these performances, and deem it necessary at present to only state that all sustained their high reputations.

By far the most important event of the week was the series of concerts by P. S. Gilmore's Band, in commemoration of the twentieth anniversary of the Boston Jubilee. These concerts, five in number, were given at the Academy of Music and the spacious building was crowded upon each occasion. Mr. Gilmore certainly had every reason to be satisfied with the popularity accorded to him and to his excellent band. He succeeded in arousing the enthusiasm of his audiences, until the demonstrations of delight exceeded to a fervor, and the auditorium rang with cheers. His selections were admirable, and his good judgment led him, in his encore responses, to present such stirring and familiar music of a popular sort, that won him the good will of all of his auditors. The soloists did admirably. Mr. Whitney was the only one whom I had not the pleasure of hearing, but there can be no doubt of the quality of his work. Miss Helen Dudley Campbell and Signor Del Puente and Campanini were all to excellent voice, and not only added quantity to the entertainments, but stirred to the effervescent expressions of delight and approval. Signorina Clementina De Vere was welcomed to us, but scored a triumph. Her voice proved of fine quality, and her execution was marks and of remarkable skill and finish. A chorus of over three hundred voices assisted at the evening entertainments, and also other fine series of concerts will long be remembered as one of the most enjoyable musical treats we have ever had. Mr. S. Hollister assumed the local management, and is entitled to the thanks of the community for this opportunity, as well as for the feast he recently gave us in the season of Wagnerian Music Drama by the Metropolitan Opera House co. We rejoice in his managerial success and hope that he will not grow weary of well doing.

BOSTON.

The current week opened at the Boston with the revival of that popular comic drama The World, with all its realistic effects. The occasion was the benefit of Manager Robinson, and as a consequence, the house was crammed. The piece will run during the week, and will be succeeded June 1 by Frank Mordaunt's A Perilous Voyage.

That sterling drama, Hearts of Oak, is the attraction at the Grand Opera House this week, with Mr. and Mrs. John C. Rice in the leading parts.

Captain Swift was withdrawn from the Park stage on last Saturday night. This week the attraction is Jim the Penman.

A Dark Secret is still drawing full houses at the Globe.

Arrangements seem never to tire of Little Lord Fauntleroy. The Museum is filled night after night with sympathetic audiences. One lady boasts of having seen it twenty-eight times. It would be safe to say that fifty of this year's crop of Boston babies have been christened by this awkward un-English name.

We are on the last week of Augustin Daly's co. at the Hollis Street. Monday and Tuesday nights the bill is A Night Off. Wednesday and Thursday evening A Railroad of Love, Friday and Saturday An International Match and Wife of Socrates.

Paul's Red Boy is at the Howard for the week.

ITEMS: In my last letter I spoke of the coming season of light opera at the Bijou. It seems that the Rhoda's company is all right, and that the season will commence June 10. The opening bill is not yet announced. It is stated, not officially, however, that Old Jed Prouty will be the opening attraction at the Hollis Street Theatre next month.—Oakland Garden opens for the season on June 17, under the direction of Charles H. Garett. A number of dramatic specialties have been already recorded.—Decoration Day matinees are announced at most of the theatres.—The Bijou is being made over, or rather will be made over this Summer, but exactly how has not yet been stated. It is a great pity that this charming little theatre should have dropped from its proper place among our city houses to the dime show level. Its stage has seen some good acting, and the auditorium is just large enough to make it seem home-like.—June 5 sees the hundredth performance of Fauntleroy at the Museum.—McNally and Daly's new play for the Daly Family is to be called Irish Hearts and German Hearts.—It is rumored that next season will see another stock theatre here. It would pay.—Helen Dayne withdraws from the Boston Museum co. at the close of the season, but has arranged to appear occasionally on the same stage. Her retirement from the profession with complete regret.—Kate Claxton will begin a two weeks' engagement at the Grand Opera House on June 3.—The Boston Press Club gave a reception to Frank Mayo on last Thursday afternoon, at the rooms on Bosworth Street.

CINCINNATI.

At the Grand, those two clever comedians, Donnelly and Girard, closed a very successful week's engagement 25. Natural Gas has been enlivened by the introduction of several new and attractive features though the absence of Gilbert from the cast is still painfully apparent. Mark Sullivan's imitations notably those of Stuart Robson and Louis Harrison, were excellent, while the Jimpsey of Alice Harrison proved sufficiently interesting to win for that artiste several hearty encores. Donnelly and Girard's rendering of their "Summer Season" song afforded considerable entertainment. Maud Wilson as Daisy, had ample opportunity and proved herself possessed of one of the very best contralto voices heard here during the season. The skit was admirably staged.

Martin Hayden, supported by Eugenie Besserer, presented Held in Slavery, at Harris' Theatre during the week ending 25. The drama, while of the sensational order and one that appeals strongly to the gallery element, is in the main, interesting and its situations are cleverly designed. Hayden is an energetic, painstaking actor and his support at the hands of Miss Besserer and a very capable co. aided materially in the week's success. This week, N. S. Wood in The Boy Detective (a return engagement). He will remain until 2. The Boy Scout will be the attraction during Mr. Wood's final week.

ITEMS: Ada Gisaca (Fiedaldy), of the Conried Opera co., has returned to Cincinnati for the Summer.—Albert Riddle, business manager of the Natural Gas co., was obliged to assume the role of Johnson Doddle, owing to William F. Mack's illness 21. As a matter of fact, the call was sudden but Mr. Riddle acquitted himself creditably in the rather prominent part.—Martha Wren Collins will have a benefit at the Grand on June 7.—Manager James E. Pennessy takes his departure 27 for the East. He will remain in New York and vicinity until July 1.—Ex-manager R. E. J. Miles will be one of the volunteers participating in the benefit tendered R. G. Marsh at the Grand 31, the bill for the occasion including Doodles, Bamboozling and Woodcock's Little Game. Harry Rainforth will also assist, providing his injured leg will permit.—The closure of the Grand's season 25 leaves Harris' Theatre in sole possession of the amusement field.—Manager Rainforth will invest $1,500 towards renovating the Grand during the Summer.—Charley Zimmerman, ticket-seller at Heuck's, officiated as assistant treasurer at Latonia during the recent running races.

ST. LOUIS.

The Salvini Animal Show at the Exposition Music Hall pleased good-sized audiences all last week. Some of the features were wonderful.

ITEMS: The theatrical season is over, and the doors of the theatres have been closed except for an occasional amateur performance. The season at most of the theatres has been almost all that could be desired.—The Olympic has done good business, and the attractions were of the highest order.—At the Grand Opera House, while less fortunate, the profits have been satisfactory.—Pope's Theatre has made more money for its lessees than it did last season, and that was considerable, while the People's Theatre, too, has come out on the right side of the ledger.—During the Summer months, improvements more or less will be made in all the theatres.—The Olympic and Grand Opera House will be put into the best of shape for the Fall season, while Pope's Theatre, in addition to being thoroughly touched up, will adopt the new plan of supplying opera glasses by dropping a dime in a slot.—The People's Theatre will be redecorated and improved throughout, and Manager Ryan will spend $25,000 in improvements. Manager Mills will put a Summer attraction in the Exposition Music Hall for a short season, opening June 20. He will continue it while it pays. The attraction will be the Pearl Jr. Opera co. under the management of C. S. Baker of Chicago. The hall and aisles will be cooled with air passing over ice, and the passageways will be filled with plants and flowers. The prices will be popular.—Kensington Garden is open on Sundays, and Manager McManus promises a regular attraction in about two weeks.—Uhrig's Cave, from present indications, will have the Carleton Opera co. as its attraction during the Summer unless the present arrangements fall through.—Work on the new stage and auditorium at Schneider's Garden is being pushed forward rapidly. When completed it will be one of the finest places for Summer amusements in the country.—Manager McKeary is putting Uhrig's Cave in the best of order. The stage is being almost entirely rebuilt, while everything about the garden is being painted and freshened up. The seats also are being raised, which will be a great improvement. Manager Mills left for New York last week on business connected with the Music Hall.—Miss Bertha Belle Westbrook, a talented young lady of this city, will make her debut May 24 at the Olympic Theatre, playing Lady Audley's Secret, and on the following night Lucille Assurance. She has determined to adopt the stage as a profession, and her progress will be watched by many St. Louis friends.—The Marquette Minstrels gave a performance at the Olympic 23 for the benefit of G. R. Vogel, Sr., of the Grand orchestra, to a fair audience.—The McCullough Club also occupied the Olympic Theatre on May 21 and gave a travesty on Romeo and Juliet to a crowded house. It was a success.—Nonon and Toomey, the St. Louis scene painters, have received the contract for painting the scenery for Hammerstein's new Grand Opera House in Harlem. Their bid was accepted mainly on the design submitted for the drop curtain. This will be a scene from the Yosemite, while above it, in the centre, will be a bust of Columbia.—James Hennessy has returned from Chicago, where he has been in reference to the remodeling of the Cyclorama building. The plans contemplate an expenditure of $50,000, with an increase to $70,000 if necessary. Several changes have been made from the original plans, and the work will, under these circumstances, take up more time, so that the opening has been postponed from September to November 1.—Manager Ollie Rogers is still confined to his room by rheumatism.—Manager John W. Norton is out and about, but looking very thin.—Nonon and Toomey have the contract for putting in all the new scenery for Schneider's Garden Theatre.—John Ball, of this city, with the Conried Opera co. last season, will be with the Carleton Opera co. next season. He will sing at the Cave this Summer in the co. playing there.—Lillie and Lulu Nichols arrived home last week after a season with Rice and Dixey's Adonis co.

SAN FRANCISCO.

MAY 19.

In speaking of the New California Theatre, superlatives may appropriately be exhausted, as I indicated in the despatch I sent you after the first performance in the house last Monday night, when Edwin Booth and Lawrence Barrett opened it with Othello. It is a grand theatre, indeed, rich without being tawdry, brilliant, without being gaudy. It resembles the Casino, maybe, more than any other house in New York, but, as I remember that superb New York temple of the drama, this distance is materially. It is a tribute to art by the newest queen of the New World, which is an honor to both donor and receiver, and yet, if truth must be told, one that will be better appreciated half a century from the present time than now. The rough element, it must be confessed, is still in a large majority here and the lace of true culture is sadly manifest among the suddenly rich, many of whom admire rather than love rich surroundings, and regard them as having been won them as an inherent right, by which I think my meaning will be made plain. The means of culture here are abundant, though the culture itself is not very apparent. But I am getting pessimistic. The New California will be an added means of dispensing culture, which must come by growth and cannot be grasped immediately upon securing wealth and social position. The man or woman who holds out a handful of gold and bonds and deeds of real estate in one hand, expecting to receive therefor a stated amount of culture in the other, "and no questions asked," will, in the vernacular of the street in which he trades, "get left," as many another has been before him. This superb temple of dramatic art is beautiful in design, and rich in consummation, and is worthy the enormous lavished upon it, not only by those who appreciate it but also by those who are awed by it. As I understand the matter, the theatre is built with an object beyond the mere rejuvenation of a once popular play-house, and that is to detain and turn back the fashionable who want happy but keep flowing in other directions. A big effort is to be made to bring this part of the city back to its original condition, and not give up its domain to dust, decay, and an inferior condition if not race, as it is only one block removed from Chinatown. It is a wonderful house. No description will do it justice. An illustrated article alone would impart information digestible to the mental senses. Othello never had better treatment than on that opening night, when Mr. Booth's superb Iago was given, matchless, seemingly without a flaw. I had never seen Mr. Barrett's Othello before, and was pleasantly surprised. As much as I had liked him in Julius Cæsar, Francesca Di Rimini and other plays, I was not prepared for his virile Othello. The support was fine. The Desdemona of Minna K. Gale was full of sweetness, though at the last, where force was required to carry out her conception in voice, it was lacking. The scenery throughout was in harmony with the theatre; and the drop curtain, giving a view of a mosque with elephants and Orientals in the composition, is one embracing more of the genuine art idea than is usually vouchsafed by a curtain of a theatre.

At the Baldwin the Bostonians appeared on Tuesday evening in Pygmalion and Galatea, which was repeated on Thursday evening and at Saturday's matinee. The Musketeers was presented on Wednesday and Saturday and The Bohemian Girl on Friday. Every opera was given with that careful and conscientious attention to detail characteristic of that organization. Marie Stone's Galatea was a most charming effort, both in voice and action, while Jessie Bartlett Davis' Cynisca was pretty and effective throughout. I do not remember to have seen or heard this artiste since her first season with the National Opera co. when her acting at least was very amateurish. She certainly has succeeded wonderfully in laying all that aside for a most effective finish in this character. H. C. Barnabee and Tom Karl were as usual and always, the former provoking a laugh with a look as if by magic, and the latter honest and earnest. Eugene Cowles as the priest in the first named opera was in magnificent voice.

Nat C. Goodwin appeared at the Bush Street Theatre in Lend Me Five Shillings and Turned Up. He was rather artistic in the first and vulgarly uproarious in the second. The negro idea in the latter is too coarse and vulgar, and is more suited to costermongers than even the half-cultivated average American audience.

The First Lieutenant is closing its second week at the Tivoli. A few days ago it was announced for an indefinite run, and yesterday Mason was billed for to-morrow. I have not been able to see any one to ask why The First Lieutenant has been given a furlough.

The Bijou still remains closed.

A Bunch of Keys is rattling at the Orpheum.

Mattie Vickers is doing Jacquine at the Alcazar. She is fairly successful, and is well supported by Harry W. Rich.

CHAT: Rose Coghlan will summer in San Francisco. Just wait till she is interviewed about our delicious Summer climate!—I met Alfred Bouvier, the manager of the Baldwin, on Monday, with Manager Davis of the Bostonians, on Market Street, and after a moment's chat about the new California the former remarked, "By the way, don't forget that the week's entertainment will begin to-morrow night at the Baldwin." Mr. Davis smiled in an acquiescent way, and we all said a mutual good-morning.—Most of the members of the Bostonians looked into the California Monday night, and were enthusiastic. I met and shook hands again with sterling Tom Karl and genial H. C. Barnabee among others.—One of the amusing incidents of the first night at the New California happened about 10:45. The curtain had gone down at the Bush Street Theatre, and Nat Goodwin, with a contingent following, appeared in the lobby. "Why," said Nat, grasping my hand in the old Bostonian way, "what a big crowd you've got here! You must have got my overflow!" The people standing within hearing distance certainly got his overflow of jovial spirits about that time. Nat, you see, has the true Boston nerve.—A. Parini, who has been teaching in Los Angeles for a time, has removed to San Francisco whither he has been followed by several of his pupils, who, with others who are about joining him here, will appear with him soon in an operatic concert. There are many voices here splendid in embryo, that are only awaiting the proper culture, such as can be given by Parini to follow in the footsteps of Mlle. Alameda, Sibyl Sanderson and others. In the window of Sherman, Clay and Co., during the week has been exhibited a silver laurel wreath with a harp clasp, which was given Parini by Los Angeles admirers as a farewell testimonial on leaving that city. Mme. Seiika, Mme. Hun King, Addie Cora Reed and others who have since obtained fame, were his pupils in Boston. The splendid California air has given him his old-time power of voice. He is already arranging for a concert in the near future.—Alfred Bouvier, the *bonvillant* manager of the Baldwin, is building and furnishing a beautiful house, which must come in for a particular description soon.—Harry Mann, manager for Al. Hayman of the New California, is making hosts of new friends. He is well known in New York, especially about Niblo's and the Fourteenth Street Theatre.—Will P. Adams, formerly of the Alcazar, is in the box-office of the New California.—Joseph J. Levy, the business agent of the Booth and Barrett co., is "at home" in San Francisco, where all his family reside.

PITTSBURG.

Dockstader's Minstrels delighted large audiences at the Grand Opera House last week. The entertainment proved to be the best one of its kind that has visited us in many a year. Lew Dockstader and Luke Schoolcraft were responsible for most of the merriment. In fact, the entire co. was most generously received and quite liberally applauded. The Little Tycoon this week.

The Lilly Clay Burlesque co. was last week's attraction at the Academy. A good business was done. This engagement closed the season at this house.

At Harris' the Gray-Stephens comb. played a return engagement to paying business. My Partner this week.

ITEMS: Our May Musical Festival which was given in the new exposition building last week was a financial and an artistic success.—The dogs with the Gray-Stephens comb. are certainly very well trained animals.—Billy Kennedy, Billy Williams and John J. Magee will star next year in a play of their own entitled Time Will Tell.—Prof. Guenther, the well-known musician of this city, will be tendered a benefit at Old City Hall 31.—The Bijou will reopen August 26.—The attaches at the Academy had a good benefit at that house 24.—The White and Markowits Circus is doing fairly well here.

LOUISVILLE.

At Harris' My Partner played a return date to fairly good business. Daniel Gilfpther still gives a vigorous, manly rendition of the part of Joe Saunders, and the other parts are in capable hands. Jennie Kennark, a Louisville girl, joined the co. here, appearing in the leading female role, Mary, and acquitted herself remarkably well. This week, Martin Hayden, the boy actor, in a line of sensational plays.

Morton's Burlesque co. in Faust is the New Burbingham's attraction and, all things considered, it is a good one. The people are clever, the costumes new and the specialty business first-class. It remains another week.

ITEMS: Manager Al Bamtzer is in receipt of an acknowledgement from the officers of the Actors' Fund, of his efforts in connection with the recent benefit given at The Masonic. He proposes to have the documents framed.—Daniel Langaker, long connected with Harris', has left that house to engage in other business.—Will S. Hay's latest song is called "Signal Bells at Sea." It is dedicated to John L. Millben of the L. and N. Railroad, who is a well known and popular man among professional people.—The collapse of the Georgia David's co. here is a sad affair. Many of the people were absolutely penniless, but got away through the aid of Louisville theatrical people and the assistance of friends. Miss Davids expected big business here and was disappointed. The weather was unfavorable and, in fact, everything seemed to work against her.—Jennie Kennark is visiting Katie Elliott, the soprano. Her success on the stage is marked. She was seen here early in the season with Lavinia Shannon in Lady Audley's Secret.—C. C. Campbell is now Buck McKinney's side partner at the Ball Park. Unless the Louisville Club soon braces up or plays a better game, there will be a new doorkeeper at Macauley's next season for clever old Buck is taking their ill luck severely to heart.—The Musical Club opened at the Masonic 30 was a complete success. Miss Anita Mattoon, the special soloist of the occasion, contemplates, it is said, a professional career.—Manager Osmond is now a farmer. He has removed his family to the rural districts, and is amusing himself with a garden. His familiar and hearty "Wall! by gosh!" is suggestive of Den Thompson.—Georgia Davids admits she undertook her disastrous trip against the advice of John W. Norton, who was to have been her manager, but was prevented by illness.—Al Schlicht, the basso, is home for the Summer. He will go with Two Old Cronies again next season. He plays under the stage name of Bellman.—Martin Hayden, the boy actor, who comes to Harris' next week, will appear in a play written by R. L. Britton, once manager at that popular house. He carefully concealed all such aspirations while here.—Messrs. Norton and Camp already announce the farewell performances of Booth and Barrett in September next, at the new Music Hall erected by those enterprising gentlemen. At their conclusion Mr. Barrett and Mr. Booth go their separate ways, the latter going on tour with Mme. Modjeska as principal support.—H. Friedlander is doing good work for P. Harris in the East. He has a fine record here as author, manager and critic.—The Grand Central will reopen 23, under the management of Joseph Ostrella. The piece is a gold mine. The new manager knows his business and will give his patrons entire satisfaction.

CLEVELAND.

The new play, Ferncliff, by William Haworth, of this city, was produced for the first time at the Opera House 20, in presence of a large audience, which numbered many of the young dramatist's friends. Of course it goes without saying that they were enthusiastic, perhaps a trifle too much so. Following was the cast:

Dad Hewins		E. R. Spencer
Tom	His Sons	Joseph Haworth
Jim		William Haworth
Harry Swift		F. S. Davidson
Willard Hilton		E. M. Hurd
Master Eddie		Lottie Matthews
Annie, his wife		Mary Curran
Hattie, Dad's daughter		Mirabel Seymour
Maida, the old nurse		Fanny Marsh
Ellen, Tom's adopted child		Angela Ogden

Ferncliff, is a domestic drama interwoven with military episodes which will require not a little pruning. The action takes place in Rhode Island during the civil war and the leading motive is the love the villain bears for the hero's young wife. He causes the hero to be drafted into the army and when reported dead he is about to marry the wife on the very day the supposed dead comes home wearing the blue. The villain stricken with remorse ascends a cliff and jumps off to his death. But the chief idea of the story is the character drawing of two brothers Tom and Jim. Tom, the elder brother, is noble-hearted and Jim, wild and dissolute in his younger days. Under the influence of Tom, Jim reforms and becomes a better man. Both go to the war and on their return the change in their respective appearances is among the striking things in the play. Jim returns a hero and Tom wrecked in body and mind, a typical picture of one of the Andersonville sufferers. Joe Haworth as Tom was too impetuous and too melodramatic, a fault easily remedied. However, he looked the part. Will Haworth did exceedingly well as Jim. The rest of the cast were amateurish. The Haworths will take the play out for a Summer season in the surrounding towns, and it will be practically re-written before its New York production. This week, the first three nights, F. Puehringer's (a local composer) comic opera Captain Cupid, with a local actress and singer, Inez McCusker, in the title role.

Nobody's claim with J. J. Dowling and Sadie Hasson in the leading roles did excellent business at H. R. Jacobs's Cleveland Theatre. It is the best performance of this familiar drama that has ever been given in this city. This week the Main Line. Next Florence Bindley.

ITEMS: The Academy of Music will present Lilly Clay's Gaiety co. This week and then close for the season. Monday nights opening performance of Captain Cupid was for the joint benefit of those popular gentlemen, Business Manager M. Welfare Treasurer J. M. Coan of the Opera House.—The Cleveland Gray's presented Joe Haworth with a floral knapsack at the opening performance of Ferncliff.—Manager Hartz has booked Dockstader's Minstrels for the entire race week at the Opera House.

WASHINGTON, D. C.

The Black Hussar, while not a very finished performance as a whole, was sufficiently pleasing to draw very large audiences at Albaugh's week of 20. The Mikado 27, in which Alice Carle may appear as Nanki Poo, if Mr. Tavernier continues in such bad voice as he has been ever since the first of the engagement. He has been suffering from a very bad throat, and should have rested, I think, long ago. Miss Lamont is far from well, but struggled bravely to keep going. Amorita is being rehearsed to follow The Mikado. Mabella Baker is very pleasing as Barbara and Louis de Lange is more in his element as Pitkoir than in any of the other operas given. Horace Broderick hasn't much to do as Waldman except to look handsome. Brocolini was so evidently not "up" in his part (the Magistrate) first of the week, that he did not do it, or himself, justice.

John S. Murphy drew fine houses at Harris' in Kerry Gow and Shaun Rhue. His leading lady, Anne Hortland, is a Washington girl.—Frank Kilday and co. close the season week of 27 with Streets of New York.

Gilmore's Band with Campanini, DeDanckwardt, Clementina DeVere, Blanche Stone Barton, Helen Dudley Campbell, Del Puente, Myron Whitney and Perrari in concert Sunday night, 26, at Albaugh's.

The May Festival of the Choral Society was not a financial success. The Spectre's Bride was well given as a whole.

Among the Washingtonians at home for their vacations are Frank Noyes (Signor Noijes), W. F. Pruette, of the Abbott co., and James A. Mahoney.

BROOKLYN.

The season which ends on Saturday night has been one of the most prosperous that Brooklyn has ever known. The business done by the Lyceum Theatre co. at the Park last week in The Wife was large. This week McKee Rankin presents A Runaway Wife.

Oliver Byron in The Inside Track did well at the Brooklyn. On Monday evening Daniel Sully began a week's engagement, appearing in The Corner Grocery, which will hold the boards until Thursday evening, when Daddy Nolan will be presented. On Monday of next week Manager Seymour and Treasurer Hild will be given a benefit.

John A. Stevens in Unknown revived recollections of the past at the Grand Opera House last week. Business was fair. This week The Two Sisters is presented for the third time this year. Messrs. Knowles and Norris are to be congratulated upon the remarkable success of their efforts this season. Business at the Grand has been uniformly large, and the attractions presented have with a few exceptions been of a high order.

The season at the Criterion came to an end last Saturday evening, when F. F. Proctor retired from the management of the house. Scott and Mills A Chip o' the Old Block was the closing attraction. The audiences were of fair size all the week.

The Still Alarm will hold the boards at the Academy this week. All the indications point to good business.

BROOKLYN, E. D.

The Two Sisters played to good houses last week at the Amphion Academy. Eugene Jepson as Hiram Popper, was very good. Myron Calice as Harry Herbon, was excellent. Emily Stowe as Johanna, brought down the house, and Lavina White and May Merrick could not have been better. The Acme Quartette, also James Murron, the colored minstrel, met with great applause. This closed the regular season at this popular house. It will reopen August 31.

Vernona Jarbeau as Starlight, played to large houses at the Lee Avenue Academy last week. New music has been added which has improved the comedy.

The Ruling Passion played to fair houses last week at Proctor's Novelty. This week, the Williams' Specialty co.

The American Specialty co., with excellent artists, did fine business last week at Jacobs' new Lyceum Theatre.

BALTIMORE.

The opera and last week of the Carleton Opera

co. at the Academy of Music was a repetition of the good performances and crowded houses of the week before. Queen's Lace Handkerchief, Mikado, Nanon and The Merry War constituted the repertoire with Nanon as the drawing card. This opera was given on Thursday night only, when every seat in the house was sold and people turned away from the door. This week the Thompson Opera co. with the perennial Jennie Winston as the stellar attraction, begin an indefinite engagement, opening with The Merry War.

At Ford's Opera House Gilmore's Band, assisted by local chorus, give four concerts.

The walking match season at the Monumental Theatre, closes this week with a six-day go-as-you-please contest.

FACTS: Things theatrical are at the lowest possible ebb, the houses are all closed, and nothing going on.—J. B. Maher, who was in the co. supporting George Fawcett, in The Lyons Mail, has returned to New York.—Ben. Stern, late manager of the Carleton Opera co., severed his connection with that co. on Saturday night.

NEW ORLEANS.

If a well known citizen of these United States, who has lately been retired to private life, were writing this he might say that this little village is suffering with a serious attack of "inocuous desnetude," but as he is not, Mirrorites must be content to read in plain, unvarnished terms that things in professional circles here are very quiet. Amateur performances, however, are plentiful enough.

The stranded members of The Noble Outcast comb, are making frantic efforts to get away from town. Punch Robertson and Olga von Brause made enough out of a benefit tendered them to leave, but the others were not so fortunate. Walter Stevens, the juvenile man, and Evelyn Hamilton, the juvenile lady of the co., had a benefit at the Grand Opera House one day this week, but everything didn't work as it should have done, and the juveniles still linger with us. The treasurer and several other members of the co. will give a performance of The Boy Hero for their own benefit. They are hopeful that after paying expenses to have enough cold cash left to be able to shake the dust of this earthly paradise off their well-nigh soleless gaiters. May their hopes be realised.

New Orleans has already given some good actresses to the stage, and now she gives Miss Maud Hall, one of the brightest amateurs that I have ever seen. Miss Hall should be successful, because she knows how to act and is an earnest striver in the profession she has chosen.

Mrs. A. Selden, well known to the profession, has gone to New York to join her son Edgar Selden, the author of that successful play, McKenna's Flirtation.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (George Tilles, manager): Jennie Holman co. played week of 13 in repertoire to fair business at popular prices. This engagement closed the dramatic season of '88-'89, which, on the whole, has been fairly profitable. The Grand which is practically a new house, will be partially refurnished and generally brightened up during the Summer.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): E. H. Sothern played to fair houses week of 13, when Lord Chumley and The Highest Bidder were both seen. Mr. Sothern was well received and also his excellent co. C. B. Bishop, of this co., is an old favorite here. This was the first time we had seen him for several years. Belle Archer captured all by her presence.——LOS ANGELES THEATRE (Harry C. Wyatt, manager): Harry Williams' Specialty co. played week of 12 to good houses and gave satisfaction, notably so in the case of Mlle. Aimee, called the human fly on account of her walking on the ceiling. Jack Dempsey, the pugilist, was with this co. This house will remain closed until June 17, when the management will put in a light opera co. for the Summer season. Some of the best artists obtainable are to be in this co., including Alice Vincent, of Carleton's co., Bettina Padelford, of Couried's co., Edwin Hoff, of Bostonians, W. H. Fitzgerald, Harry De Lorme, and others.——ITEMS: The People's Theatre is the name of a new house opened here 12 by Dovie and Isaacs, formerly proprietors of the Dime Museum. The opening attraction was Streets of New York, which ran a week to good houses, Velvet and Rags week of 18, and Lost in London 25. The prices are fifteen, twenty-five and thirty-five cents, and a stock co. will produce different plays each week.—The Pantheon Amphitheatre on Washington Street will be opened 26 by a sword contest on horseback between Jaguarina and Baron Arno Von Feilitzsch. Connected with the Amphitheatre is the Pantheon Equestrian Branch Training Grounds and Riding School. F. J. Engelhardt is the director and T. W. Okey, business manager.—Fred Hewitt, Manager Wyatt's secretary, left this week for the East, where he will enter the employ of W. S. Cleveland, of the Cleveland-Haverly Minstrels. Mr. Hewitt will be missed in this city.—T. W. Okey, who has been treasurer of the Los Angeles Theatre since it was opened, is now connected with the Pantheon Amphitheatre as business manager.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Johnson and Slavin's Minstrels 13 to a packed house. Effie Ellsler in Judge Not 15 played a fair house.

FRESNO.—RIGG'S THEATRE (Charles F. Rigg, manager): A Bunch of Keys played a return date to a large house 12. Goodyear, Cook and Dillon's Minstrels 13, 14 to good business. Manager Riggs was for some time connected with this co. They will return and tender their old comrade a benefit 17.

SAN DIEGO.—LOUIS OPERA HOUSE (Isador Louis, manager): The Harvy Williams co. 8, 9 to small houses. Goodyear, Cook and Dillon's Minstrels gave a satisfactory entertainment 11.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Effie Ellsler, supported by a good co., in Egypt and Judge Not 13, 14 to good houses. Miss Ellsler made a most favorable impression on her audience, and she may feel assured of a warm welcome upon her return.——CLUNIE OPERA HOUSE (C. P. Hall, lessee): John M. and Carrie Clark Ward week of 6 to small audiences. Their repertory consisted of Inshavogue, Red Fox, and She. Support very poor. Johnson and Slavin's Minstrels 17 to a large house. Performance quite meritorious and costumes rich and elegant.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Harry Williams' Specialty co. did good business 11.

OAKLAND.—OAKLAND THEATRE (A. W. Stilwell, manager): Johnson and Slavin's Minstrels packed the house 14, 15, and gave a good entertainment. Effie Ellsler in Hazel Kirke and Egypt did a fair business 16, 17.

COLORADO

DENVER.—Little Lord Fauntleroy co. closed at the Tabor 11. Good week. Power's Ivy Leaf closed 18. Fair business. Co. weak, with two or three exceptions.——ITEMS: New plans have been gotten out for the Metropolitan. The foundation walls will be four feet thick.—Allen Jackson, known to the stage as J. A. Allison, and who was the Mikado in the days of the Chicago Opera co., is interested in the Siege of Sebastopol production here next month.—Twelve Temptations, after its Denver week, does the circuit and will then go West.—More children were at the Fauntleroy matinee than were ever in the Tabor before at one time.—The new opera-glasses for the Tabor will be in place soon. They are imported from France. The dime-in-the-slot system will prevail.—Some people confound C. M. F. Bush, the Metropolitan manager, with William Bush, who says he intends putting up a Broadway theatre. It has called forth a card from each gent'leman.

CONNECTICUT.

NEW HAVEN.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The Night Owls Burlesque co. completed a very successful week's engagement 15, when the Grand closed for the season.——ITEMS: Manager Bunnell has reason to congratulate himself on the success of his houses during the past season.—Treasurer W. H. Van Buren, of the Grand, will spend the Summer in New Haven, superintending the repairs and improvements which are to be made in the Grand.—Assistant Treasurer, J. F. Hendricks will act as treasurer for the New Haven Base Ball Association during the Summer.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): The season will close with Mrs. Langtry. The advance sale has been large.——MANAGERIAL: On July 1 Mr. Hanna, who has managed the Opera House successfully for a number of years, will retire. He will be succeeded by L. E. Pike. The new manager has entered the house in what is to be known as the Southern New England Circuit which will include the following theatres: Gilmore Opera House, Springfield; Hyperion, New Haven; Hawes, Bridgeport; Jacques, Waterbury; Providence of Providence, R. I.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): Kate Claxon with a good supporting co. presented The Two Orphans and The World Against Her, 21, 22. Owing probably to the lateness of the season, the attendance was light. The latter play, her new one, possesses considerable merit, and the star is seen to good advantage.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): Faust, with Lewis Morrison as Mephistopheles, to a good house 23. Mr. Morrison was well received. His support was good. This closed the season here.

DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (J. F. Brock, manager): Daniel Sully in The Corner Grocery 26 to a good house.

FLORIDA.

JACKSONVILLE.—The theatrical season is about over in this city, with the exception of one or two home entertainments. The amateurs of this city are rehearsing The Mikado, expecting to produce it within the next three weeks. Manager Burbridge attended a meeting of the Southern managers' circuit last week in Atlanta. He says it was a grand success. Manager Tannenbaum, from Mobile, was appointed to represent the above circuit in New York City. All combinations playing over this circuit will have to make their arrangements with Mr. Tannenbaum. Manager Burbridge will leave soon for New York to act as Mr. Tannenbaum's assistant during the booking season. I have been informed that we will have none but the best companies next season. We will undoubtedly have a big season. The season will open about Sept. 18 with the Cleveland-Haverly Minstrels. They may look for a bumper, as Billy Cleveland is a great favorite here.

ILLINOIS.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager): A Night Off, 14, for Manager Haine's annual benefit drew only a fair-sized house. This comedy has been seen here several times. The Little Tycoon 16, was by far the best comic opera performance that we have had for years, owing greatly to their own well drilled orchestra. Good business.

BLOOMINGTON.—DURLEY THEATRE (Fell and Perry, managers): Bennett and Moulton co. closed a very successful week's business 18. Mme. Rhea in Much Ado About Nothing to large and appreciative audience 22.

QUINCY.—OPERA HOUSE (Dr. P. A. Marks, manager): Due: Fred. Warde 24, 25. The sale of seats has been very large. This performance will close the season here.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): The Baldwin Comedy co. closed a very successful week 18. Ada Gray in East Lynne to only a fair-sized audience 21.

STERLING.—WALLACE OPERA HOUSE (Lawrie Brothers, managers): May Britonne co. 13-18, giving good satisfaction.——ACADEMY OF MUSIC: George Ober in Dr. Jekyll and Mr. Hyde 20, to very light business, giving fair satisfaction.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Mlle. Rhea presented Much Ado About Nothing 21, to a large and fashionable audience. Co. gave the best of satisfaction. William Harris as Benedick deserves special mention.

CHAMPAIGN.—ARMORY (S. L. Nelson, manager): A Night Off pleased a good house 15.——CIRCUS: Hutchison's Circus failed to materialize 20. A large crowd that had gathered at the circus ground went home in disgust.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Andrews' Opera co. presented Erminie for the benefit of the Dixon Brass Band to S. R. O. 20. Ed. Andrews as Caddy Cadeaux) was the only redeeming feature outside of the orchestra.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Andrews' Opera co. in Erminie 21, to a large and fashionable audience. Best of satisfaction.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Cold Day co. had a stormy night and a small house 17. Rhea was a charming Beatrice in Much Ado About Nothing and was greeted with a crowded house 20.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Snow Brothers' Jolly Voyagers to fair business 21-23.

GALESBURG.—NEW OPERA HOUSE (W. P. Bailey, manager): Snow Brothers' Jolly Voyagers appeared 16-18 to fair business. Season closes with the reappearance of George Ober in Dr. Jekyll and Mr. Hyde 28.——ARENA: Oklahoma Bill's Wild West appeared at the Driving Park 21, giving fair performance. Andress' Colossal Consolidated Circus 29.

PEORIA.—THE GRAND (Lem H. Wiley, manager): Rhea in Much Ado About Nothing to a very large audience 24. William Harris as Benedick and J. R. Armory as Dogberry are deserving of special mention.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Due: Dr. Jekyll and Mr. Hyde 30.

INDIANA.

EVANSVILLE.—APOLLO THEATRE (Horace Cone, manager): The regular stock co., aided by some good variety talent, continues to good business.——ITEM: W. E. M. Golden's new play, Mrs. Channing, was given its initial production 18 at New Harmony. The new play is strictly American, the interest sustained throughout and the situations very dramatic. Bella Golden achieved quite a success in the title role. The play was well received by a large and critical audience.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): Spencer's Little Tycoon co. gave a very satisfactory performance to good business 20.——PERSONAL: J. H. Dobbins, manager of A Soap Bubble, is home for the Summer. Mr. Dobbins is not resting, as he is very busy booking time and getting up new paper.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Spencer's Little Tycoon Opera co. played to a good house 16, and was well received. R. E. Graham as General Knickerbocker made a hit with his local allusions.

IOWA.

DES MOINES.—CAPITAL CITY (W. C. Ross, manager): New York Comedy co. closed engagement 16; moderate business. Paxton's Tourists (local in part) to very light business 16, 18. High School graduating exercises 19-21.——ITEM: W. A. Mahara has returned and will spend the Summer here assisting Manager Macoy in arranging the tours of their cos. for the coming season.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. J. Buchanan, manager): House dark last week. Due: T., P. and W's Minstrels 27, An Ex-Convict 30. Rhea June 3-4.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Charles A. Gardner in Fatherland 21, to a crowded and delighted house.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Charles A. Gardner in Fatherland 20, to a fair-sized house. The piece gave entire satisfaction being especially good.——ITEMS: Will C. Talbot, of A Postage Stamp co., arrived home last week and will spend the Summer here.—Manager Coldren deserves the thanks of the public of Iowa City for the excellent entertainments he has furnished them during the past season and which they have patronized so poorly. The season of 1888-89 has closed here and bookings are now being made for 1889-90.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Myra Goodwin closed a successful season of twenty-one weeks at this house 11. She was to have played some three weeks more over Mr. Crawford's circuit, but owing to a difficulty with her manager, J. A. Wilkinson, the season has been closed prematurely. Miss Goodwin, with her husband, W. J. Walker, Edward Vroom and some of the best members of the co., went to Chicago to reorganize in time to fill a date on June 3 at the People's, after which she is to make a California tour. Miss Goodwin stated that her season had been very successful, having paid over $1,800 clear of all expenses, and having never played to a single week's loss. She claims that the manager departed with all the funds, closed the season prematurely without giving her due notice, and departed hastily, leaving her to settle with Mr. Crawford for the lost time over his circuit and to get to Chicago at their own expense. Miss Goodwin and her husband also reflect upon the actions of their advance agent, "Yank" Newell, who sided with Wilkinson.——GRAND OPERA HOUSE (E. H. Macoy, manager): Gilmore's Twelve Temptations packed the house nightly 13-15.

DODGE CITY.—KELLEY'S OPERA HOUSE (Burgers and Bloom, managers): The Montezuma co. presented Montezuma and Davy Crockett 23. Light business both nights.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Peck and Fursman's Dan'l Boone co. to light business 18: co. closed season here. Maude Banks to a small house 21.

SKOWHEGAN.—COBURN HALL (E. C. Haselton, manager): Dan'l Boone 15 played to a fair house. Due: Maude Banks 27. Large advance sale.

PORTLAND.—THEATRE: The Langtry engagement, notwithstanding double prices, was the event of the season. The engagement was a financial success, but it was an artistic failure. The people who paid their money to satisfy their curiosity and the pile of dollars the much advertised star carried off left both satisfied. The supporting co. was decidedly weak. Robert Downing 21, 22. In St. Marc, Davenport's famous success, and in Spartacus Mr. Downing made a great hit. His company is far above the average. The performances drew crowded houses and appreciative audiences.——ITEMS: George B. Upham, manager of the Redmund-Barry co., and formerly THE MIRROR correspondent in this city, was in town last week.—The Stockbridge testimonial was a tremendous success and the amount realized by the popular beneficiary close on to four figures.—Manager Knowlton makes a bad move by opening his season at Greenwood with a dramatic co. 30.—The local press scored Mrs. Langtry for her and her co.'s inefficiency in As in a Looking Glass.—Walter Goold has secured an opening for one of his operas at the Strand in London.—Manager Mack deserves success for his masterly handling of Robert Downing and for the fine co. he has surrounded himself with. The co. close their season in Bangor 25.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): A Dramatic Club of this city gave a successful performance in Our Boys 16. Mrs. Langtry 18 in As in a Looking Glass to a packed house at advanced prices. Audience highly pleased.

NEW BEDFORD.—OPERA HOUSE (J. C. Omey, manager): The season closed at this house 23 with Mrs. Langtry as the attraction. It was her first appearance here and every seat was taken, the audience comprising the best people of the city. The star received a curtain call after every act and was frequently applauded. Her support was not what it should have been.——ITEMS: The season at the Opera House, taken as a whole, has been very successful. There have been fewer poor attractions than in any season since the house was built. The theatre has never been better managed than by Manager Omey and his charming wife. Your correspondent wishes to thank them both, as well as the attaches of the house, for the uniform courtesy extended to him.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Bros., managers): House dark this week. Due: Dockstader's Minstrels June 11.——ITEMS: Jenny Burby of Holyoke, late with the Kate Claxton co., has joined the Stuart Robson co. Miss Burby was graduated from the New York School of Acting. She possesses decided talent and is rapidly rising in her chosen profession.—Thomas F. Browne has returned home from New York where he made a signal hit with the Ullie Akerstrom co. at the Star Theatre as Whistling Ned in Annette the Dancing Girl. Mr. Browne was unable to remain during the four weeks' engagement of Miss Akerstrom on account of business engagements here.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Mrs. Langtry is one of the few stars that have been with us this season who have played to good business at advanced prices. Her impersonation of Lena Despard in As in a Looking Glass 17 was remarkable mainly on account of the progress she has made in her art. She looked lovely, dressed becomingly, and if not fully equal to the requirements of the more trying scenes, she is at least very clever in concealing her weaknesses. John Malone was a capital Fortinbras. Mr. Everill gave a fine impersonation of Dromiroff.——ITEM: By invitation of Mayor Fisher and a number of our prominent citizens the Quinobequin Dramatic Club of this city will repeat American Born 21.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): What cared Kate Claxton, although she had The World Against Her 23, the temptation was with her, and its resultant—a large audience. Miss Claxton is ever acceptable in all she undertakes; yet even so admirable an artist should not expend her energies upon an English melodrama several pegs below the level of her past achievements. Frank Harvey's lines, always vigorous, in this case often become bombastic. Still, such excellent people as Charles A. Stevenson, Arthur H. Forrest, James L. Edwards, Esther Lyons and Alice Leigh impart to them a touch of sincerity. May Gallagher, who has been with the co. only a few days, plays the soubrette role with a girlish grace and innocence quite captivating. Spencer Cone, Kate Claxton's brother, who returned to his sister's co. upon the closing of Palmer's Private Secretary co. three weeks ago, left the former organization 25 to prepare for a trip across the ocean. He will sail 29 on the *City of Rome*, going direct to London, and from thence to Paris, Vienna and Florence on business connected with Miss Claxton's forthcoming production, Bootle's Baby, which will be brought out for a run Sept. 2 at the Madison Square, two weeks later than the original arrangement. He intends to pay Frank Harvey, the playwright, a visit at his English home, and will not allow dull care to drive away all pleasure. He tells me Miss Claxton's negotiations for the Park Theatre are off. Arthur Forrest and Esther Lyons will not be with the Claxton co. next season, as they have been engaged by Manager Wood, of the West End Theatre, Harlem, for his stock co. Kate Claxton closed our season, and will close her own at Boston June 15.——ITEMS: Kit Clarke, the angler-minstrel manager was in the city last week on his way to the Restigouche. He calls it Paradise.—Edward A. Hill, dramatic editor of the *Republican*, has been appointed general news editor of that journal.—Citizens here circulated a paper and quickly collected $15, the fine imposed on Harry Fried, the employé of Forepaugh's Circus who was incarcerated here on a charge of manslaughter. Harry was freed and sent on his way rejoicing.—W. F. Curtland departed two days after opening the Variety (the old Rink Museé) leaving the Maud Forrester Burlesque co. stranded. They finally secured enough money to leave the city. Now it is announced the place will be opened again with Georgie Melnotte's Jockey Minstrels 27 week. It will be difficult to make the venture pay.—Word comes that Clarence Bellair, of the Adams and Cook co., is quite ill at his home. This reminds me that Henry E. Rose, the scenic artist, is recovering from a protracted illness.—Louise Rial has not signed for next season, although she has had several offers.—I wish to thank Dwig t Gilmore and the profession far and wide for innumerable courtesies during the past season.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Mrs. Langtry had a full house at advanced prices to witness her impersonation of Lena Despard in As in a Looking Glass 21. Frederick Everill deserves praise for doing the best work of the evening as Count Dromiroff. The testimonial concert tendered to Prof. W. C. Mackinlay, leader of the City Theatre orchestra, drew a large and decidedly well pleased audience 23. The Ruggles Quartette, Alfred De Seve, Etta May Hunt-Hascall, Annie Fisher and an orchestra of twenty-five musicians rendered one of the finest programmes ever presented in this city.——WATCHED: Arthur W. Stubbs, the courteous ticket-seller of the City Theatre, was called upon the stage and presented with a handsome gold watch, chain and charm as tokens of esteem from his many friends.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): The Redmund-Barry co. in Erminie closed the season here 25 with a benefit to Manager Currier and Stage Manager Arthur. The large audience attested the estimation in which these gentlemen are held by our theatregoers. The play and co. achieved a great success.——ITEMS: The season just closed has not been a success financially. The principal cause for this was an unusual dullness in the carriage business here during the early part of the season. Kiralfy's Water Queen did the largest business, followed by Harbor Lights, The Stowaway and Annie Pixley. The Opera House has been leased to F. Bartlett Green, son of Dr. Green, a prominent physician of this city. George B. Upham, the gentlemanly manager of the Redmund-Barry co., was formerly THE DRAMATIC MIRROR correspondent at Portland, Me.—I wish to return my thanks to Manager Currier for courtesies during the past season.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Lewis Morrison presented Faust in a creditable manner to good business 20.——ITEM: Morrison informs me that he has received more than a hundred telegrams from his friends throughout the United States tendering their sympathy and support, in this his hour of trial, which he fully appreciates. His loss of scenery, mechanical appliances, etc., amount to nearly $12,000.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Mrs. Langtry drew a large and fashionable audience 20 at double prices, appearing in As in a Looking Glass. Frederick Everill's Count Dromiroff deserves praise. Lewis Morrison in Faust 21 to fair business. An excellent performance throughout. Rosabel Morrison and Carrie Carter ably assist the star.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Pilling's World's Museum Annex played a week's engagement 20 to poor business.——ITEM: Jennie Murray, a soubrette filling an engagement at the People's Musee, died very suddenly last week. Her parents being in destitute circumstances, the members of the World's Museum Co. very kindly subscribed enough money to defray the funeral expenses.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Mrs. Langtry gave As in A Looking Glass 14 to a crowded house. Robert Downing 26 to a large house. The Gladiator was the play and it was finely presented.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): One of the Finest 15-18 to light business.——MUSIC HALL (J. W. Caverly, manager): Harry Lamar in Widow Bedott and Fun in a Boarding School 16-18 to empty seats. Aborn Opera co. did a light business last week.

MILFORD.—CIRCUS: Frank Robbins' Circus did a good business 22.——ITEM: D. J. Sprague, of A Postage Stamp co., is more than pleased with his season's success. The play will be revised for next season.

MICHIGAN.

DETROIT.—WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchet, manager): Dick Hume in Ginger Snaps was the attraction all last week. The piece itself was hardly up to the standard of this theatre. The local papers scored Mr. Hume very heavily. This week Florence Bindley.——DETROIT OPERA HOUSE: Queen Rene's Daughter was presented in a very creditable manner by local talent to an immense house 21. Considerable money was realized for one of our worthy charities. The two old Detroit boys, W. J. Lavin, tenor, and J. Francis Campbell, baritone, gave a song recital before a splendid audience 23. Both of these young men formerly sang here in church, but have been abroad the last three or four years, devoting their entire time to music. They have a brilliant future before them. Mr. Lavin, especially, shows marked improvement. Mr. Lavin was a finished artist before he left Detroit.——ITEMS: Theatrical matters are very dull in Detroit.—Alfred Russell, father of Phoebe Russell, who was formerly with Daly's co., is out with a card in the papers stating that the announcement of the prospective marriage of his daughter was unauthorized by either herself or her family. He states that she at present is in Paris, living with her sister, Mrs. Glenny, of Buffalo, and that she has left the stage for good. He also adds that while Miss Russell was on the stage her doings were perhaps a matter of public interest, but now that she has retired to private life, gossip should cease.

BATTLE CREEK.—Hamblin's Opera House was discovered on fire on the evening of 17 at 8:30 o'clock. The fire originated in the scenery and damaged it to the extent of about $400. The house is closed for the season and is undergoing repairs.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): The Ludwig Irish Concert co. 17 gave a pleasing entertainment to well filled house. Kiralfy's Water Queen 18 to a crowded house. The performance embraced many new features, the musical specialties being rendered in a very artistic manner.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Manager Buck has booked better attractions than usual for next season, commencing the first week in September, during the State Fair.

GRAND RAPIDS.—POWERS' OPERA HOUSE (C. H. Garwood, manager): Al. G. Fields' Minstrels did light business 21-23. The co. comprises only a few meritorious performers, and as a whole, the performances were inferior.——REDMOND'S (E. R. Salter, manager): Geo. T. and Lizzie May Ulmer presented '49 and Col. Sellers before fair houses all last week.

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Kiralfy's Water Queen 17 to a large audience. Ludwig's Concert to fair business 18. By special request they gave a sacred concert 19. Madame Adelaide Miller was a prime favorite; her rendition of "Rory O'More" was wildly applauded. Wm. Ludwig was also very favorably received.——ITEM: The season closed with the Ludwig Concert co. A supplementary season of Summer attractions will be opened at Chelsea Beach when the weather permits, and at the Opera House if the weather is not favorable. Trains and boats will be run from East Saginaw, as well as Bay City, for the accommodation of the public.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott lessee and manager): Thatcher, Primrose and West's Minstrels 19-22 drew a full house at each performance. The co. gave an excellent entertainment with new and novel features. The Shakespearean first part and olio was unique and interesting. George Primrose as the English swell caught the house. Barber the bicyclist does a wonderful act. Barney Fagan's grand review was a taking feature, and George Thatcher's comical lecture made a hit.——PEOPLE'S THEATRE (L. W. Walker, manager): The stock co. presented The Hunchback with an excellent cast. Barton Hill gave a fine delineation of Master Walter, and was heartily applauded. Miss Young's Julia was very commendable. Mr. Lipman as Modus and Miss Le Baron as Helen played their roles admirably. Mr. Stanley's Fathom was well done. The play was finely given throughout.——OLYMPIC THEATRE (W. J. Wells, manager): Lilly Clay's Gaiety co. presented Beauty in Dreamland and Robinson Crusoe all last week to packed houses. Alice Townsend is a bright and clever artiste and an old favorite with the St. Paul public. This co. did the largest business of any that appeared at this house this season.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): Beach and Bowers' Minstrels played to a big house 20. Dan Sully in Corner Grocery packed the house 23.

MINNEAPOLIS.—HARRIS' THEATRE (S. H. Friedlander, manager): A large and brilliant audience signalized the opening of this house under the new management 22. Messrs. Harris and Friedlander spared no pains or expense to make their introduction to the Minneapolis public auspicious, and they express themselves as being very much surprised at the character and magnitude of their reception. The Wilbur Opera co. in The Two Vagabonds was the attraction, and they jumped at once into popular favor. Susie Kirwin was charming as Fanchon, her rendition of the lullaby song being especially fine. The other principals were good.——GRAND OPERA HOUSE (J. P. Conklin, manager): Daniel Sully in Daddy Nolan and A Corner Grocery delighted large audiences 16-18. J. B. Polk in Mixed Pickles to fair business 20-22.

STILLWATER.—GRAND OPERA HOUSE (R. W. Durant, manager): Beach and Bowers' Minstrels 16 to a light house. The co., though small, is very good. They gave a splendid performance. J. B. Polk in Mixed Pickles 18. Mr. Polk carries a good co., and the way they presented the play was at-

ousted by the frequent applause given by a thoroughly pleased audience. Owing to a rainy night the house was light.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager): Beach and Bowers gave an excellent entertainment to a large audience 20. Swedish Ladies' Octette to light business 22. The attraction was one of the best of this season. Edmund T. Phelan's impersonations and readings were decidedly clever.

WINONA.—OPERA HOUSE (Shepard and Hitzker, managers): J. B. Polk in Mixed Pickles 15 to a light house. Thoroughly enjoyable entertainment and deserved good patronage. Thatcher, Primrose and West's Minstrels to a large and delighted house 17. Costumes fine; orchestra and vocal corps good. George Thatcher took the house by storm.

ST. CLOUD.—OPERA HOUSE (C. P. Macdonald, manager): Conp's Equescurriculum to packed houses 20, 21.——GERMANIA HALL (Henry Puff, manager): Fourth City Dramatic co. (local organization) gave a very creditable presentation of Esmeralda 16.——ITEM: Germania Hall was formally opened 15. It is a neat little house with a seating capacity of 400; new scenery. Its only drawback is that it is located on the third floor.

MISSOURI.

KANSAS CITY: The season has practically closed. The Ninth Street was the only theater open. Marion Nash, with George Lauri and Harry B. Bell as the principal support, played to good business, in the Katti. The star and co. are very clever, but Miss Nash should have a better play than Katti. This week The World.——ITEM: Rhea is booked for three night's engagement at the Warder Grand first week in June.—During Frederick Warde's engagement here, he had an artist sketch his scenes in The Brunstetank, to be used in getting out lithographs and other advertising matter for the play during the coming season.—According to present calculations, the season of Summer opera at the Warder Grand will open June 10. A co. has been secured, and several members are of more than ordinary note in the opera line.—A permit has been taken out by Mr. Keller to begin the building of his new theater, the Midland. Work will be pushed on it as rapidly as possible.

SEDALIA.—PARK OPERA HOUSE (Watson and Price, managers): The season will close 23 with Fred Warde in the Mountebank.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Frederick Warde received a royal welcome in Belphegor the Mountebank 20, and won enthusiastic applause for his performance. A full house greeted the tragedian and he can duplicate it on any future visit.

MONTANA.

HELENA.—WING'S OPERA HOUSE (John Maguire, manager): Closed last week. Summer season opens May 27 with Janauschek.

NEBRASKA.

FREMONT.—LOVE'S OPERA HOUSE (Robert McReynolds, manager): The Ben-Ten Theatre co. commenced week of 20 in popular plays at popular prices.

LINCOLN.—PUNKE'S OPERA HOUSE (Crawford and McReynold's managers): Doc Sam Small will lecture 22 on the subject of "From the Bar-room to the Pulpit."

OMAHA.—OPERA HOUSE (Thos. F. Boyd, manager): William J. Gilmore's Twelve Temptations to fair houses 16-18. The second annual benefit for the Charity Fund of Omaha Lodge, No. 39, B. P. O. Elks, 20, was a complete success.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Riley and Woods' Specialty co. gave an excellent performance to a full house 24. The trapeze act of the Vaidis Sisters was the best ever seen here. Prof. Morris' dogs delighted a large audience 26. The tricks performed by the dog Fritz are truly wonderful.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): Prof. Morris' Canine Paradox gave a matinee and evening performance to good business 24, followed by Reilly and Woods 25, to a fair house.

NEW HAMPSHIRE.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Robert Downing 23, 24 in St. Mark and the Gladiator, gave the best of satisfaction to fair houses considering the weather.——ITEM: The house will now remain closed until next season. Some improvements in the way of scene painting, etc., will be made during the Summer.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The London Specialty co., or what is left of it, occupied the boards of this house all last week. The programme was very light and the attendance correspondingly so. There were a few capable people in the comb., but by no means enough to make the week a success. This week that clever little actress Jennie Cole started in by scoring "good business" the first night in An American Princess. Little Detective, Little Hoffman and Kathleen Mavourneen to follow.——CROSSMAN'S THEATRE: Last week rather good houses were the rule. The comb., headed by LeClair and Leslie, with Dulmore and Wilson, Ghent and Burke, Florence Miller, Harry Parker's dogs and other specialties to assist them managed to keep the audience highly pleased every evening. LeClair's specialties and Leslie's imitations were particularly good. The rest of the co. also came in for a generous share of applause. This week another variety co. holds the boards and opened to a good house.——ITEMS: Al. Schiller, of Crossman's, gives a reception to his friends in the club-room adjoining the theatre 30. The occasion being his matrimonial engagement to Miss B. Heymann.—Resident Manager Harrison, of Jacobs', sent an invitation to the Chicago and Jersey City B. B. Clubs to attend Jennie Cole's opening night. The children of the Almshouse will be given seats for Wednesday's matinee.—Richard K. Fox is endeavoring to collect an alleged bill for printing from Manager Crossman which Mr. C. disputes. The courts will settle it next week.—James Owen O'Conor, the "star tragedian," has purchased a residence on the Heights, and will soon become an honored citizen of Jersey.

NEWARK.—MEYER'S NEWARK THEATRE: Duncan E. Harrison's play The Paymaster was presented last week by a very good co. and before large and appreciative audiences. Altogether the play is an excellent one. The waterfall and river scene are very realistic.——THE GRAND OPERA HOUSE: The Private Secretary, with all his goods and chattels, caused a large amount of merriment at the Grand Opera House last week. The piece is always a success.——WALDMAN'S OPERA HOUSE: The Ranch King drew large and appreciative audiences last week.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): The Templeton Opera co. in Olivette and Le Mascotte gave very good performances to fair houses 24, 25. The season at the Temple closed with the Templeton Opera co's. engagement.

RED BANK.—RED BANK OPERA HOUSE (S. S. Ragan, manager): J. H. Wallick in The Cattle King to the largest house of this season 20.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Roland Reed in Humbug received an ovation 20. The applause was generous but not more than the merits of the comedy and the actors deserved. At the end of the second act Mr. Reed received three curtain calls and at the close of the third Col. R. A. Donnelly followed the comedian upon the stage and in a brief speech presented him with a handsome vase from his Trenton friends. The performance was one of the most enjoyable of the season.——ITEMS: Roland Reed was handsomely entertained by the Elks after the performance at the beautiful rooms of the lodge. Three generations of the Reeds were present. Roland, his venerable father, and his son Julian.—Annie Lewis will go with Hallen and Hart next season.

NEW YORK.

ROCHESTER.—ACADEMY OF MUSIC (H. R. Jacobs, manager): T. H. Winnett's Passion's Slave co. appeared the past week to large and exceedingly well-pleased audiences. The play and co. were above the average. E. P. Mayo and his Silver Age co. were booked for this week but having closed season unexpectedly, Manager Jacobs has secured the Indian Princess Gowanga Mohawk, who will appear in the frontier drama The Indian Mail Carrier.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Gilmore's Band gave a sacred concert to a large and appreciative audience 19. McGibney Family drew a large house and gave a fine performance 21.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): House dark last week.——ALHAMBRA THEATRE (H. R. Jacobs, manager): Tony Pastor's co. did a big business 20-22. French, Lester and Allen in A Plug Hat were well attended 23-25.——ITEM: Tony Pastor will go to Europe in June. He will be gone about two months.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Newton Beers' Lost in London co. 22 to good business. Joseph Jefferson in Cricket on the Hearth and Lend Me Five Shillings, drew a large and fashionable audience 23.——ITEM: The Opera House is closed for the season. It will reopen Sept. 1.

HOOSICK FALLS.—WOOD'S OPERA HOUSE: An entertainment of refined minstrelsy was given 21 under the auspices of the Hoosick Wheelmen. The cast consisted of members of the club and some of our best local talent. They drew a packed house and the performance was thoroughly enjoyable.——ITEMS: The Casino Opera House is about to undergo extensive repairs. It will continue under the careful and efficient management of Messrs. Eddy and Murphy.—James Carroll of this place, who recently joined William Main's Circus in Kansas with James Fitzgerald as his partner, is now doing clown business with Andy Burtch, James West's former partner, in The Clown's Christmas Box.

ELMIRA.—MADISON AVENUE THEATRE (G. W. Smith, manager): Waite's Comedy co. week of 20 to fair business.

COHOES.—COHOES OPERA HOUSE (E. C. Game, manager): Due: The Till Family will give concerts 25, 27. Montezuma Council, C. B. L., will present Les Deux Orphelins (The Two Orphans) 25, 29.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Joseph Jefferson's too short engagement of last Tuesday and Wednesday evenings packed the house from top to bottom on both nights. Rip Van Winkle and Lend Me Five Shillings were the bills. The musical McGibney Family were well patronized during the balance of the week.——THE STAR THEATRE (Meech Brothers, managers): Said Pasha was moderately successful last week.——THE COURT STREET THEATRE (H. R. Jacobs, manager): Dot, or The Avenger's Oath, which gives Florence J. Bindley an opportunity to show her specialties, did a moderate business week of 20. Tony Pastor opened 27.——THE CORINNE LYCEUM (Jacobs and Kimball, managers): The Maine Line was last week's bill. Business rather light. P. F. Baker this week.——ITEMS: Manager Jacobs has announced his intention of converting the Court Street Theatre into a first-class variety house during the coming season, giving such performances as will cater to the audiences that have heretofore patronized the house. Mr. Wahle, the owner of the theatre, is raising objections to his building being used as a variety house, but this will likely be smoothed over by Mr. Jacobs' representation that it will be conducted as well in the future as in the past.

OSWEGO.—ACADEMY OF MUSIC (Wallace B. Frisbie, manager): Brooks' Comedy co. canceled —closing the regular season of this house. Manager W. H. Frisbie will please accept my acknowledgements for many courtesies during the past season.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): French, Lester and Allen played A Plug Hat first half of week and Wednesday matinee to good houses. Joe Jefferson in Cricket on the Hearth and Lend Me Five Shillings to one of the largest houses of the year 23. This performance closes the house for this season.

OHIO.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Willard Spenser's Little Tycoon pleased a good house 21. R. E. Graham received numerous recalls.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Austin P. Gavin, Springfield's promising young amateur, made his first public appearance 17 as Myles-na-Coppaleen in The Colleen Bawn, supported by James Collins and Martha Wren. Mr. Gavin made a very favorable impression. He will shortly leave for New York, where he will enter the Boucicault School of Acting. An operetta by juvenile local talent filled the house 22.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Der Waffenschmied was given successfully by the Mannerchor Society 23, 24. Mr. and Mrs. George Henschel gave a delightful vocal recital to a crowded house 21. The Little Tycoon was well received by good houses 20, 23.——GRAND OPERA HOUSE (Miller Bros., managers): Campbell's stock co. is an artistic success, and it is pleasing to report that business is increasing. The Colleen Bawn is the bill this week. It is put on in splendid style, the tank scene being by far the best we have had. Next week Led Astray first half, and Enoch Arden last.——ARENA: Forepaugh is heavily billed for June 6.——ITEMS: John Hanson, of The Hold by the Enemy co., is home for the Summer. At Richenlaub's the bill and business are both good. The Virtus and Wesley Brothers are the principal attractions.—The World is doing a good business, but will be closed for the Summer next month.—George Backus is home and will probably divide his vacation between this place and the Lakes.—H. W. Frillman has joined Thatcher, Primrose, and West's Minstrels after a pleasant visit.—The old reliable Will J. Dixon is a member of the stock co. at the Grand.—Ed J. Keenan, the jolly treasurer of The World, will soon be married.—Tom Lewis, of the Wilson Minstrels, is making the most of his vacation. He says he is having one continuous round of pleasure.

DAYTON.—THE GRAND (Rust and Dickson, managers): Joseph Jefferson 17 as Rip Van Winkle drew an $918 house, which was quite large when one takes into consideration that Forepaugh was playing to a crowded tent on the same night. Mr. Jefferson was warmly received, and was the same rollicking Rip that he was, Oh! so many years ago. Co. good. Frederick Warde closes the season of this theatre 23. It was one of the most remunerative the house has ever had.——MEMORIAL HALL, SOLDIERS' HOME (Samuel Henderson, manager): The Summer season here will open June 4 and closes Aug. 30. The co. will be composed of the following prominent artists: Helen A. Tracy, Grace Raven, Kate Foley, Mrs. J. C. Hall, Clara Rainford, May Wolcott, Lillian Rainford, James Wilson, Wright Huntington, Chas. Smiley, George Edeson, Robert Edeson, Verner Clargues, Will R. Royston, and John H. Ready. The co. includes a number of favorites of past seasons.——SAWDUST: Forepaugh's Circus drew immense crowds 17 and gave the best of satisfaction. Howe's Circus 31.——CUBS: Manager Larry H. Reist informs me that work on the Park Theatre will commence July 1.—Prof. J. B. Mailer, leader of the Grand orchestra, will act in a similar capacity at Memorial Hall during the coming Summer.—Frederick Warde will appear in Virginius at Manager Reist's benefit 30. The present indications point to a crowded house.—J. Clinton Hall will manage the co. at Memorial Hall during the Summer. Mr. Hall has been so successful during past seasons, that his re-engagement will be hailed with delight, not alone by the veterans of the Home, but by the citizens of Dayton as well.—Charles Weltmer, treasurer of the Grand, will be connected with the Hotel Cooper during the Summer.—The Grand will be refurnished and decorated before the next season opens.—G. Coutbs, Joseph Michaels, and "Bud" Oulean, of the Grand, will have charge of the stage at Presque Island (Toledo, O.) this Summer.—The Dayton Elks have a very flattering offer to repeat their entertainment at Troy, O

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): A Night Off co. 20, 21, to good houses. Audiences delighted.

FINDLAY.—PAVILION THEATRE (Bushon and Cowels, managers): The Casino Opera co. opened the Pavilion Theatre to poor business and gave dissatisfaction. The Kindergarden Harry Williams co. played to good business last week.——ITEMS: Marie Wuesler and Mrs. O. Worrell of this city, have joined the Deshon Opera co. for the Summer season.—W. H. Cowels, of this city, has bought Downey and DeBrandt's interest in the Pavilion Theatre The management will be known as Bushon and Cowels.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): The season in Allentown was closed 18 by Roland Reed in Humbug. The audience was not large, but very appreciative, and the performance all that could be desired.

CARBONDALE.—ACADEMY OF MUSIC (Nagle and McTighe, managers): Kathleen Mavourneen by Pittston Dramatic Club to a good house 24.

LANCASTER.—PROCTOR'S OPERA HOUSE (W. M. R. Williamson, manager): Fanny Davenport in La Tosca drew a large audience 17. The Mikado was finely presented by local society amateurs to large houses 20-22. The singing and acting were first-class. The principal parts were well taken and the chorus was exceptionally strong.

HARRISBURG.—OPERA HOUSE (Markley and Till, managers): Gilmore's Band 22, to good houses, afternoon and evening. I will say *au revoir*, as for all practical purposes the season has closed here.

RHODE ISLAND.

PROVIDENCE.—GAIETY OPERA HOUSE (B. F. Keith, manager): McKee Rankin and his excellent co. in The Runaway Wife gave entire satisfaction last week. This week Joseph Wheelock in May Blossom.—SANS SOUCI GARDEN (W. E. White, manager): Lizzie Evans this week in Our Angel and Little Buckeye.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Lewis Morrison, well supported, presented Faust at the Elks' benefit 20 to a packed house. Rosabel Morrison gave a charming portrayal of Marguerite. While the production was lacking in the complete scenic effects, owing to the Worcester Theatre fire, it was highly satisfactory as a dramatic performance. The co. was entertained at the Elks' rooms after the performance, and every one seemed well pleased with the enjoyable social session. Mrs. Langtry made her first appearance here in As in a Looking-Glass 22 to a large and elite audience at advanced prices. She received a recall at the close, which is something unusual for a Newport audience. Fred Everill's Dromeroff was very good. Her car was too large to come through the tunnel at Fall River, so she took a special train back to Fall River after the performance here.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): The Summer season opened 20 with a fine audience. Frank Deshon's capable co. made a fine impression. It is to be hoped that the same interest will be shown throughout the season. La Mascotte is the attraction first of the week, and Olivette the latter part. Two operas will be given weekly. Mr. Deshon as Lorenzi, and C. R. Osborne as Rocco were pleasing and were often applauded. Miss Duryea as Bettina captured the house. Harry the tenor, and J. P. McSweeny, baritone, were both well received. The chorus is good and all the costumes new and pretty. In some points the co. is stronger than the one that furnished us amusement last Summer, but we miss several of the old friends.——ITEMS: Nelson is decidedly the best tenor who has appeared at the Park.—The means of transit to the Park is the same, a long ride on the mule car, and no present indication of any improvement.—The entertainment by the Athletic Association 16, 17 was the hit of the season by local talent. They were well patronized and heartily applauded.—George Dean, of the Memphis Theatre, has returned from a visit to New York. He had a very nice trip.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (Charles S. Burton, manager): Under the leadership of Prof. H. S. Krouse, a local co. presented Maritana three nights and matinee to large and enthusiastic audiences. Edith Clawson in the title role was first favorite, Miss Jennie Hawley as Lazarillo sharing the honors as far as vocal talent was concerned. The two were especially fine in the duet "Holy Mother," and were recalled. A Spanish dance by ten young ladies and gentlemen, the music being furnished by a bevy of Spanish students with mandolins and guitars, was a special feature, and was persistently encored. Mr. Robert Gerlinski as Don José and Mr. W. Mackintosh as Don Cæsar sang their respective parts very well. The costumes were everything that could be desired. Much credit is due to Mr. S. D. Spencer, who acted as stage manager, and to Mr. Krouse, who directed the music and taught the large chorus. The receipts were very satisfactory. Next week we have Sothern in Chumley and The Highest Bidder—three nights; The Ivy Leaf one night and Stephens' Opera co. in Martha three nights, beginning on Decoration Day.——GRAND OPERA HOUSE (Douglas White, manager): Reilly and Woods' co. and the Vadis Sisters drew good houses 18-20. The trapeze performance of the sisters, including the wonderful dive into a net, was the most prominent feature.

VIRGINIA.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): Robert Emmett was produced 17 by the Richmond Dramatic Association before a large audience. It was admirably presented, and each character was remarkably well sustained, more especially that of Robert Emmett, portrayed by Frank J. Antilotti, which was truly artistic.——ACADEMY OF MUSIC (Berger and Leath, managers): A grand musical festival will be given by Petersburg Musical Association 25.——OPERA HOUSE (Geo. A. Henderson, manager): Boop and Nepper's Specialty co., in conjunction with Lucille Grieve's Burlesque co., week of 20, are the best attractions of the season. Full houses nightly.——ELKS: Richmond Lodge B. P. O. E., elected the following officers for the ensuing year 20: Juan A. Pizzini, E. R.; Chas. M. Angle, L. K.; C. B. Neal, E. L. K.; T. R. A. Burke, E. L. K.; J. B. Angle, secretary; F. P. Burke, treasurer; trustees—Julius Straus, C. Evensen and Chas. E. Wortham, Jr. Joseph W. Laube, P. E. R., has been appointed by Exalted Grand Ruler H. E. Leach District Deputy Exalted Grand Ruler.

WASHINGTON TERRITORY.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Donaldson Brothers, assisted by the Theatre Comique co., appeared to a small and top-heavy house 18.——THEATRE COMIQUE (H. H. Cline, manager): Heller, the magician, and Donaldson Brothers, the contortionists, were the leading attractions last week.

SEATTLE.—PRYE'S OPERA HOUSE (Geo. F. Frye, proprietor and manager): Grismer-Davis co. to full houses 9-11, playing Fairfax, Calthorpe Case and The World Against Her. Janauschek 23, 24; crowded houses.

WISCONSIN.

CHIPPEWA FALLS.—NEW OPERA HOUSE (P. T. Pavell, manager): J. B. Polk's Mixed Pickles 17 to a small house. The play and co. are first-class. C. R. Gardiner's He, She, Him and Her to a small house 23. The piece is much better this year than last.

MILWAUKEE.—ACADEMY OF MUSIC: The Sheridan Guards Minstrels gave a most creditable entertainment 20. Many of the professional organizations that have been seen here this season could have gained a few pointers in the first part.——ITEMS: Leader Brunkhorst, of the Standard orchestra, was married 20.—Manager Brown is fitting up a handsome new office at the Grand.—The season at the People's closed 19. The Grand Avenue Theatre will close 26.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Rentfrow's Jolly Pathfinders opened a week's engagement, appearing in a round of comedies and farces entirely new to us at low prices.

MADISON.—TURNER OPERA HOUSE (Thomas J. Smith, manager): First Regiment Band and Orchestra (local) gave a fine concert to a full house 23.——LIBRARY HALL: The University of Wisconsin Banjo Club (local), assisted by Emma Heckel, soprano, of Chicago, and N. G. Goodrich, baritone, of Milwaukee, gave a concert to a large and fashionable audience 26.

WAUSAU.—GRAND OPERA HOUSE (H. L. Wheeler, manager): He, She, Him and Her played to bad business 21. The piece has been greatly improved since it was last presented here, and gave general satisfaction. Bad weather and counter attractions caused poor business.——ITEM: C. R. Gardiner, who is with He, She, Him and Her, informed me that they had given up their prospective California trip on account of bad reports from the West. They will probably close season at St. Paul.

OSHKOSH.—GRAND OPERA HOUSE (Jas. Straalpka, manager): Nelson's Great World comb. 20 to a fair house.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Haverly-Cleveland Minstrels commenced a season of three nights with matinee 20. The performances were first-class and were greeted with packed houses, S. R. O. being the order every night. In the second part the Royal Japanese troupe made a tremendous hit. Marguerite St. John and George M. Wood open on the 26th for a season of eight nights in repertoire.——THEATRE ROYAL (Sparrow and Jacobs, managers): Hardie and Von Lee in On the Frontier week of 20 to good business. The play is of the regular border type, but it is well performed, and the scenery and staging are excellent. James M. Hardie and Sara von Leer sustain the principal parts. Irene Hernandez, in a soubrette part, scored a distinct success. This week Arizona Joe; next Lester, Fletcher and Allen.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): P. F. Baker with a good supporting co., presented The Emigrant to only fair business 24. W. Hines is the excellent Irish comedian of the co., while little Gracie Euller was pleasing. Of course Mr. Baker was, as usual, brimful of fun. Our season will close with a grand amateur minstrel performance by The C. W. R. Minstrels June 4.

HALIFAX.—ACADEMY OF MUSIC: Rehan's Comedy co. this week.——LYCEUM THEATRE (P. H. Nannary, manager): The Julian Comedy co. played last week to full houses. Edith Julian is bright and pleasing, and a winsome, lively little actress. Her singing, which is remarkably good, was a special feature during the week, and at once established her as a favorite. Fred Julian displays good ability as a melodramatic actor, playing his parts with force and intelligence. The supporting co. is a good one. Nobody's Child and Panchon are the pieces. They will continue at this theatre as long as business warrants.

ST. JOHN, N. B.—MECHANICS' INSTITUTE (D. P. Chisholm, manager): Spanish Students 14-16. Good entertainment but small audiences. Mr. Wood's co. 17-20 playing The Life of an Actress, David Garrick, Private Secretary and She Stoops to Conquer; good houses.——ITEM: The Spanish Students closed their season at St. John, N. B. 16. They open again in July.

AUSTRALIAN NOTES.

SYDNEY, April 17, 1889.

Since my last letter nothing of any great importance has taken place in the theatrical word. Business taken all round is fearfully dull, and more than one sterling production has proved a frost.

Madame Midas the present production at Her Majesty's, under the direction of George Rignold and in which Philip Beck plays the part of the Frenchman Vandeloupe, has not proved the drawing attraction expected by the management, so after a three week's run, it will give place to The Romany Rye, when George Rignold will make his reappearance.

The Gaiety Theatre, closed for months past, will reopen its doors on next Saturday when Harry and Charlie Cogill will renew their acquaintance with the Sydney public after an unbroken record of upwards of five hundred nights at St. George's Hall, Melbourne. Fred Duval is still the man in front, and is as popular as ever.

The Criterion programme has been changed for some time past, each fortnight, that being the specified time allotted by Brough and Boucicault for each piece. The present attraction the Two Roses in which Miss Lillian Gillmore made her first bow to the Sydney public. At the close of the present week Frank Thornton will reappear at the Criterion after an absence of many weeks at the Bijou Theatre, Melbourne, when will be played for the first time in Sydney a piece entitled Sweet Lavender.

Charles Warner and his daughter Grace, together with an efficient company got together by Williamson, Garner and Musgrove after an engagement of upward of sixteen weeks at the Theatre Royal, closed a not over prosperous season on last Friday, that evening being devoted as a benefit night to Charles Warner. A splendid programme was set forth including scenes from the School for Scandal, Othello, Lady of Lyons, Macbeth, Romeo and Juliet, besides sundry songs, recitations, etc., one especially being delivered by Augusta Dargon who a few evenings previous made her reappearance on the stage, after an absence of nine years. At one time in my recollection the name of Augusta Dargon drew packed houses at the old Victoria for weeks and weeks together, but the audiences that assembled at the Royal last week were mostly friends and past admirers of Miss Dargon, and nine out of every ten were sadly disappointed at her Lady Macbeth. The Theatre Royal is at present occupied by Charles Arnold and Hans the Boatman company who were playing a farewell engagement of one week under the direction of Pete Hughes previous to the departure of Mr. Arnold and Mav Hannan for America early in May.

On Easter Monday Williamson, Garner and Musgrove will present to us the Christmas pantomime produced by them at the Theatre Royal, Melbourne, and which ran for fully sixteen weeks. It is entitled Sinbad the Sailor and will be produced under the personal supervision of Teddy Royce who will take part in the Sydney production. Johny Gourlay and Edith Bland from London will also appear for the first time in Australia.

The Cyclorama situated opposite the railway station, within a very handsome building raised for the purpose is drawing on an average of six hundred visitors daily at present. The directors are exhibiting a beautifully painted canvas representing The Battle of Gettysburg.

Skating rinks are again in full swing and there are fully three times the number this season that there were last, the best and most popular is the Elite, which is again under the management of Kenneth A. Skinner, the champion long-distance skater.

A correspondent from Melbourne tells me that things theatrical in that city are not all that could be wished. Bland Holt and his gigantic combination which succeeded the pantomime have not drawn at all with The Union Jack. I hear that the expenses connected with the production were enormous. Bland has gone back to one of his old loves, A Run of Luck, for a few nights. On Easter Saturday will be produced for the first time in Australia The Ruling Passion.

Williamson, Garner and Musgrove are pinning their faith on several old comic operas at the Princess Theatre, Dorothy being the attraction at the present time. Nellie Stewart, who has been working exceptionally hard of late, so much so that she had to take a rest for some weeks, made her reappearance last Saturday, her place in the meantime being well filled by Fannie Liddiard. A. R.

MATTERS OF FACT.

R. H. Vanderfelt has resigned from Shenandoah, and is disengaged for next season.

Clay Clement, legitimate leading roles, is disengaged.

Two first-class scenic artists, who have an established reputation, are wanted immediately by Sosman and Landis, Scenic Studio, Chicago.

The eighth annual meeting of the Actors' Fund of America will be held at the Madison Square Theatre on Tuesday, June 4, at 11:30 A. M. The election of officers will take place at this meeting and the report of the past year's work be submitted. All members of the Fund can obtain tickets of admission by making personal application at the office of the Fund, No. 145 Fifth Avenue. None but members with tickets will be admitted to this meeting.

Laura Alberta, the leading lady with Creston Clarke last season, is at liberty.

Edward J. Ratcliffe has been engaged by Stuart Robson for next season. After June 12 Mr. Ratcliffe's address will be 24 Pall Mall, London, S. W., England.

Oakland Garden, Boston, Mass., will open June 17. Burlesque, minstrel and musical comedy companies desiring time, address Manager C. H. Gavett, 221 Tremont Street.

The magnificent Pullman service on the Erie Railroad and its connections renders travel over that road a positive luxury. It is claimed that its facilities for comfort and safety are unequaled by any other railroad. Express trains between New York, Boston, Cleveland, Chicago, Cincinnati, St. Louis, etc., land passengers at Jamestown and Lakewood and at the beautiful Summer resort, Chautauqua Lake.

Carncross' Eleventh Street Opera House (Philadelphia) Minstrels is being reorganized for season of 1889. Address or apply to John L. Carncross, at Fitzgerald's, 10 Union Square, New York, from May 20 to 31.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO.: Boston, May 13—indefinite.
A. M. PALMER'S CO.: Boston May 20—indefinite.
ARTHUR RENAN: Halifax, N. S., May 29-June 8.
A BUNCH OF KEYS CO.: Park City, Utah, May 29, Evanston 30, Rawlins 31, Cheyenne June 1, Fremont, Neb., 3, Council Bluffs 4, Des Moines 5, Rock Island, Ill., 6, Ottawa 7, Joliet 8, Chicago 10.
A MIDNIGHT BELL CO.: N. Y. City March 3—indefinite.
ARNOLD-GRIFFIN CO.: Hutchinson, Kas., May 29, Newton 30-June 1.
A SHOT OFF CO.: Zanesville, O., May 27, Steubenville 28, Queensbury, Pa., 29, Johnstown 30, Altoona 31, Huntington June 1.
AFTER DARK CO.: N. Y. City, May 20—two weeks.
AUGUSTIN DALY'S CO.: Boston, Mass., May 20—two weeks.
ADA GRAY: Chicago May 27—week; Toledo, O., June 3—week.
ADAMS-COOK CO.: Haverhill, Mass., May 27—week; Bangor, Me., June 3—week.
BALDWIN-MELVILLE CO.: Youngstown, O., May 27—week.
BALDWIN COMEDY CO.: Peoria, Ill., May 27—week.
BOURNE THEATRE CO.: Sheboygan, Wis., June 1, Des Moines, Ia., 3—week; Elgin, Ill., 10—week.
BOOTH-BARRETT CO.: San Francisco May 13—four weeks.
CORNER GROCERY CO.: Brooklyn, N. Y., May 27—week.
CARRIE ANDERSON: Holton, Kas., May 29-June 1.
CHICAGO COMEDY CO.: Manteno, Ill., May 27-June 2.
CHARLES A. GARDNER: Chicago, Ill., May 27—week.
CORSAIR CO.: Philadelphia May 20—indefinite.
CROATE DRAMATIC CO.: Neenah, Wis., May 27—week.
DAN'L SULLY: Brooklyn, N. Y., May 27—week; Hoboken, N. J., June 3—week.
DEYMAN THOMPSON: N. Y. City Aug. 30—indefinite.
E. H. SOTHERN: Denver, Col., May 27-June 1, Kansas City 4, 5, Omaha 6-8, St. Paul 10—week.
EDWARD HARRIGAN CO.: Philadelphia May 27—week.
EMMA WELLS CO.: West Winchester, Can., May 27—week.
EDWARD SULLIVAN CO.: Trenton, N. J., May 27, Bridgeport, Ct., 28, 29, Hartford 30-June 1, Providence, R. I., 3—week; Lynn, Mass., 10—week.
ETHEL TUCKER: McKeesport, Pa., May 27—week; Olean, N. Y. June 3—week, Oil City, Pa., 10—week.
EDWIN F. MAYO CO.: Rochester, N. Y., May 27—week, Troy June 3—week; Brooklyn, N. Y., 10—week.
FORD'S CO.: Madisonville, Ky., May 29-31.
FERGUSON-MACK CO.: Philadelphia May 27—week.
FREDERICK WARDE: Springfield, Ill., May 27, Decatur 28, Terre Haute, Ind., 30, Dayton, O., 31, Springfield June 1.
FLOY CROWELL CO.: Hornellsville, N. Y., May 27—week; Elmira, June 3-5, Binghamton, 6-8.
FREDERICK LORANGER CO.: Hastings, Mich., May 27-25.
FELIX A. VINCENT CO.: Whymore, Neb., 27, 28, Fairburg 29, 30.
GUS WILLIAMS CO.: N. Y. City—indefinite.
GRAY STEPHENS CO.: N. Y. City May 27—week.
GINGER SNAPS CO.: Grand Rapids, Mich., May 27—week.
GRAHAM EARLE: Ladoga, Ind., May 27—week.
HOLDEN COMEDY CO.: Muncie, Ind., May 27—week; Dayton June 3—week.
HARDIE-VON LEER CO.: Albany, N. Y., May 27—week; Rochester June 3—week.
HE, SHE, HIM, HER CO.: Minneapolis, Minn., May 27-30.
IVY LEAF CO.: San Francisco May 27, two weeks.
J. B. POLK: Sioux City, Ia., May 30, Council Bluffs 31, Plattsmouth June 1, Nebraska City 3, Lincoln 4, Fremont 5, Kearney 6, North Platte 7.
J. K. EMMET CO.: N. Y. City April 22—indefinite.
JARBEAU COMEDY CO.: Philadelphia, May 27—week.
JENNIE CALEF CO.: Hoboken, N. J., May 27—week.
JANAUSCHEK CO.: Helena, Mon., May 27—week.
J. W. CARNER CO.: Canastato, N. Y., May 27—week.
KATE CLAXTON CO.: Jersey City, May 27,—week; Boston, June 3—two weeks.
KINDERGARDEN (Williams') CO.: Ashtabula, O., May 29, Oil City, Pa., 30, Titusville 31, Erie June 1.
LONDON GAIETY CO.: N. Y. City, May 27—week.
LOST IN LONDON CO.: Port Huron, Mich., May 27, Cairo 28, Vassar 29, Owasso 30, St. Louis 31, Big Rapids June 1.
LEWIS MORRISON CO.: Birmingham, Ct., May 29.
LITTLE LORD FAUNTLEROY CO.: Chicago, Ill., May 20—indefinite.
MARLANDE CLARKE: Buffalo, N. Y., May 27—week.
MME. RHEA: Des Moines, Ia., May 29, 30, Omaha, Neb., 31-June 1.
MATTIE VICKERS: San Francisco May 13—three weeks.
MCKEE RANKIN CO.: Brooklyn, N. Y., May 27—week.
MITCHELL ROBYN'S CO.: Waukesha, Wis., May 27—week.
MME. NEUVILLE CO.: Philadelphia May 27—week.
MINNIE MADDERN CO.: N. Y. City, May 6—indefinite.
NAT. C. GOODWIN CO.: San Francisco May 27—week.
NATURAL GAS CO.: Chicago May 27—week.
NEW YORK THEATRE (Hunt) CO.: Adrian, Minn., May 30-June 1.
OLIVER WREN CO.: Weymouth, Mass., May 20, East Weymouth 30, Hingham Centre 31, Cohasset June 1, Marshfield 3, Duxbury 4, Kingston 5, Abington 6, Rockland 7.
OKLAHOMA WILD WEST CO.: Chicago, Ill., May 27—week.
OLIVER BYRON CO.: New York City May 27—week.
PECK'S BAD BOY (Atkinson's) CO.: Boston May 27—week.
PASSION'S SLAVE CO.: Toronto, Can., May 27—week; Montreal, June 3—week.
P. P. BAKER: Buffalo, N. Y., May 27—week.
PEOPLE'S THEATRE CO.: Bennington, Vt., May 27—week.
PHOSA MCALLISTER CO.: Hartford, Ct., May 29.
PAT ROONEY'S CO.: Harlem, N. Y., May 27—week
RANCH KING CO.: Lancaster, Pa., May 27-29, Wilmington, Del., 30-June 1, Louisville 3—week, Cincinnati 10—week.
ROYCE-LANSING CO.: Pendleton, Ore., May 29, Baker City 30, La Grand 31, Union June 1.
ROSINA VOKES: N. Y. City April 29—indefinite.
RICHARD MANSFIELD: London, Eng.—indefinite.
SAWTELLE COMEDY CO.: Dunkirk, Pa., May 27—week.
STILL ALARM CO.: Brooklyn, N. Y., May 27—week.
STREETS OF NEW YORK CO.: Washington May 27—week; Pittsburg June 3—week; Cincinnati 10—week.
SNOW BROS. CO.: Jacksonville, Ill., May 27-29, Springfield 30-June 1, Decatur 3-5, Alton 6-8.
STANDARD THEATRE CO.: Clinton, Ia., May 27—week.
THE MAIN LINE CO.: Cleveland, O., May 27—week; Chicago, June 3—week.
TWO SISTERS CO.: Brooklyn, E. D., May 27—week.
THE TWELVE TEMPTATIONS CO.: Leadville, Col., May 29, 30, Aspen 31-June 1, Greely 3, Cheyenne, Wyo., 4, 5, Salt Lake 7, 8, San Francisco 10—four weeks.
THE PAYMASTER CO.: N. Y. City, May 27—week.
ULLIE AKERSTROM: N. Y. City May 1,—indefinite.
UNCLE TOM'S CABIN CO.: Indianapolis, Ind., May 27—week.
UNCLE TOM'S CABIN (Phillips') CO.: Centreville, Pa., May 29, Spartansburg 30, Columbus 31, Bear Lake, June 1.
WILLIAMS' SPECIALTY CO.: Santa Cruz, Cal., May 29, Oakland 30 June 1, Santa Rosa 3, Petaluma 4, Napa 5, Woodland 6; Sacramento 8, Virginia City Nev., 11, 12, Carson 13, Reno 14, Menominee 15, Ogden 17.
WOOD-ST. JOHN CO.: Montreal, Can., May 27—week.

OPERA AND CONCERT COMPANIES.

ANDREWS' OPERA CO.: Oshkosh, Mo., June 3.
BOSTONIANS: San Francisco—indefinite.
BENNETT-MOULTON OPERA CO.: Milwaukee May 27—indefinite.
BIJOU OPERA CO.: Charleston, S. C., May 20—two weeks.
CORINNE OPERA CO.: Troy, N. Y., May 27—week.
DUFFY'S OPERA CO.: Philadelphia May 27—week.
GILMORE'S BAND: Baltimore, Md., May 27—week.
JUCH-PEROTTI CO.: Toronto, Can., May 31-June 1.
KIMBALL OPERA CO.: Providence, R. I., May 27—week.
KING COLE II.: Philadelphia, April 22—indefinite.
LITTLE TYCOON CO.: Pittsburg May 27—week; Philadelphia June 3—indefinite.
LUDWIG'S CONCERT CO.: Topeka, Kas., May 29, Kansas City 30, St. Joseph 31, Atchison June 1, Kansas City 2, Lincoln, Neb., 3, Omaha 4, 5.
LAMONT OPERA CO.: Washington, D. C.—indefinite.
MCCAULL'S CO.: N. Y. City March 11—indefinite.
NOSS FAMILY: Hillsdale, May 27, Dresher, O., 28, New Baltimore 29, Findlay 30, 31, Toledo June 1, Monroe, Mich., June 3, Howell 4, Williamston 5, Grand Ledge 6, Portland 7, Belding 8, Ionia 10, Lowell 11, Stanton 12, Edmore 13, Mt. Pleasant 14, Ithaca 15.
OOLAH CO.: N. Y. City May 13—indefinite.
SWEDISH LADIES' CO.: La Crosse, Wis., May 27.
SAID PASHA OPERA CO.: Detroit, Mich., May 27—week Peoria, Ill., June 3, Burlington, Ia., 4, Cedar Rapids 5, Marshalltown 6, Des Moines 7, 8, Omaha, Neb., 10-12, Council Bluffs, Ia., 13, 14, Lincoln, Neb., 15.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
THOMAS OPERA CO.: Baltimore, Md., May 27—indefinite.
WILBUR OPERA CO.: Minneapolis, Minn., May 20—indefinite.

VARIETY COMPANIES.

GUS HILL'S CO.: San Francisco, Cal., May 20—four weeks.
HOWARD ATHANÆUM CO.: Chicago—indefinite.
LILY CLAY CO.: Minneapolis, Minn., May 27—week.
NIGHT OWLS CO.: N. Y. City May 27—week.
NELSON'S WORLD COMB.: Milwaukee, Wis., May 27-31.
ROSE HILL'S CO.: Brooklyn, E. D., May 27—week.
REILLY-WOOD CO.: Kansas City June 3—week.
TONY PASTOR'S CO.: Buffalo, N. Y., May 27—week; Detroit June 3—week.

MINSTRELS.

BEACH-BOWERS' MINSTRELS: Fergus Falls Minn., May 30, Morehead 31, Crookston June 1, Emerson 3, Winnipeg, Man., 4-6, Grafton, Dak., 7, Grand Forks 8, Fargo 10.
DOCKSTADER'S MINSTRELS: Buffalo, N. Y., May 29, Elmira 30.
EATON-FARRELL MINSTRELS: St. Louis, May 27—week.
FIELD'S MINSTRELS: Milwaukee, Wis., May 29-30.
GOODYEAR, COOK AND DILLON: Santa Cruz, Cal., May 29, Oakland 30-June 2.
HAVERLY-CLEVELAND MINSTRELS: Hamilton, Can., May 27, Bradford 28, London 29, St. Thomas 30, St. Catharines 31, Lockport, N. Y., June 1.
JOHNSON-SLAVIN CO.: Los Angeles May 27—week.
THATCHER, PRIMROSE AND WEST: Omaha, Neb., May 29, 30, Lincoln 21, Hastings June 1, Denver 3—week; Colorado Springs 10, Pueblo 11, 12, Aspen 13, Leadville 14, 15.

MISCELLANEOUS.

BRISTOL'S EQUINES: Eau Claire, Wis., May 30-June 1.
BLAKE'S EQUINES: Chicago, Ill., May 27—week.
FORepaugh's CIRCUS: St. Louis, Mo., May 27-30, Decatur, Ill., 31, Terre Haute, Ind., June 1.
HERRMANN: N. Y. City May 27—indefinite.
IRWIN BROS.' CIRCUS: Elmira, N. Y., May 29-June 1.
JOHNSON'S EQUINES: Fort Wayne, Ind., May 27—week.
KELLAR: Philadelphia, May 13—three weeks.
MONTFORD ART EXHIBITION: Montreal, Can., May 6—indefinite.
MORRIS' EQUINES: Lynn, Mass., May 27—week.

MATTERS OF FACT.

Edwadrs and M'Dowell have acquired the exclusive rights to play Muggs' Landing in the Southern and Western circuit. Alfred McDowell, who has appeared in the piece continuously during the past three seasons, will be seen as heretofore in the part of Asa G. Beck, the land agent. James S. Edwards, who looks after the business end, is now engaging a strong company for next season, which will open on September 16 either in Chicago or Milwaukee. Muggs' Landing has mostly been toured on the Eastern circuit, and Western managers will now be given the opportunity of booking this popular attraction by addressing Mr. Edwards at 393 West 8th Street, Cincinnati, Ohio. The company will carry its own scenery, twenty-five lithographs, and four stands of wall paper, pictorial and block. Edwards and McDowell will have their own musical leader, which will greatly add to the smoothness of the performances.

Adeline Stanhope's special engagement at the Madison Square Theatre will close on June 1. After that date Miss Stanhope will be disengaged for special productions in New York and vicinity.

Jay C. Taylor, tenor, for the last three seasons with the Carleton Opera company, is at liberty.

The Bijou Theatre, San Francisco, is pronounced the gem of the Pacific Coast. It has a seating capacity of 1,100, with standing-room for 500 more. The stage is 26½ feet deep, 72 feet wide, height to the gridiron 65. There is a complete stock of scenery. The theatre is said to be absolutely fire-proof. First-class combinations and stars will be played on liberal percentage. Correspondence for open time is requested. Address Maze Edwards, care Klaw and Erlanger, 25 West Thirtieth Street, New York.

E. H. Vanderfelt, having resigned from the Shenandoah company, is disengaged for next season. Mr. Vanderfelt is too well known as a leading man to require more than the announcement of this fact to induce managers to compete for his services. Letters will reach Mr. Vanderfelt addressed to 947 Broadway, New York.

The Metropolitan Theatre, Denver, Colorado, will be dedicated Sept 20. The actual seating capacity of the new house is 2,384. It is claimed that it will be one of the largest and handsomest theatres in the United States. It is now booking for the season of 1889-90-91. Only first-class and recognized standard attractions desired. Address Manager C. M. F. Bush, Denver, Col. Gustave Frohman is Mr. Bush's New York representative.

Eleanor Merron, who has been with the Fanny Davenport company during the last three seasons, is disengaged.

Louie K. Quinten, who may be engaged for leading comedy, dialect, and comic opera roles, is at liberty for the Winter.

Joseph H. Donaldson, utility, is at liberty.

William Wolff, comedian, opera and comedy, is disengaged.

The nucleus of a magnificent Summer resort and a beautiful town has been laid at Congers Station, Rockland Lake. This Oklahoma of New York was only mapped out in January last, and already the population is nearly one thousand. Congers has an elevation of 400 feet above the Hudson, and is only one and one-half miles distant from the river. Lying between the town and river is Rockland Lake, covering over two thousand acres, with grand drives and broad avenues around the entire circle. The waters of the lake are as pure and clear as crystal. The fishing is unequaled, as the most epicurean will find black bass, and all kinds of fresh water fish in abundance. A chain of lofty hills and mountains surrounds this delightful spot, presenting a picturesque landscape. The Boston Improvement Company, which is managed by Messrs. J. McGinnis and W. H. Van Guilder, who have built up several towns in the Middle States, has 100 acres at Congers Station laid out in town lots. The company adopted the system on which P. T. Barnum built Bridgeport, and they are now giving away a desirable section of eligible lots, by paying $10 for the expense of deeds, searches, and surveying. The very cream of the property is being sold at $50 to $100 per lot, on easy monthly payments. Until the Boston Improvement Company made their offers, lots in this vicinity sold for $300 and $500. Already the company has given away several thousand dollars worth of valuable property. The title to this entire estate is guaranteed. Medway, Mass., was recently started by this company, and is now a large town, having water works, electric lights, and other modern improvements. On Decoration Day (to-morrow) there will be a grand excursion to Congers, by the West Shore Railroad. A house lot will be given to the excursionist who catches the largest fish, and a five-dollar gold piece to the one catching the smallest. Tickets for the round trip are sixty cents, and may be purchased at the office of the Boston Improvement Company, 15 Broadway, New York.

The acme of luxurious travel has been reached by the Chesapeake and Ohio Railway company. A week ago they put on a vestibuled special train between Cincinnati, Louisville, Washington and New York. Among the vestibule features the vibration of the train is reduced to a minimum, and the passage from one car to another can be made as freely as in private residences. The through dining car service is another important feature of the vestibule special, and one which it is claimed no other road possesses. These dining cars are run from Cincinnati to Eastern cities without charge, enabling passengers to dine leisurely and without apprehension that their meals will be cut short by the side tracking of the dining car at a way station. The *cuisine* is under the immediate direction of the Pullman company. Meals will be served *table d'hôte* at a uniform price of $1. The facilities for dining and wining are equal to those at the best *table d'hôte* restaurants of New York. Imported wines and cigars may be had day and night. The possession of a regular ticket via the Chesapeake and Ohio Railway entitles any passenger to travel by the vestibule special. Charles R. Bishop, 362 Broadway, New York, is the General Eastern Passenger Agent.

No city in the world has such splendid suburbs and magnificent prospects as New York, and like the Eternal City, all roads lead to the great metropolis. Its citizens seek suburban homes in every direction within a radius of 100 miles. Staten Island, looming up with its lofty hills of green at the gateway of the ocean, has been justly characterized as "The greatest suburb of the greatest city of the greatest country under the sun." The emerald velvet lawns of England will find their rivals on the broad terraces of the superb villas of Staten Island. Troops of rosy-cheeked children will also remind the visitor of Albion. It is said that Staten Island children can be selected from a crowd, as they are tinted with the hue of exceptional robust health. An eminent physician residing on Staten Island has pronounced it the healthiest place that can be found anywhere within a hundred miles of New York. The culinary and potable water is spoken of as the finest in the world. All the latest improvements in sewering, lighting, etc., have been introduced. The Bay and O. bridge, now finished, will give Staten Island great commercial importance. Charming homes can now be purchased at prices ranging from $2,500 to $50,000. The largest and safest ferryboats in the world connect Staten Island with New York. The trip is made in 25 minutes. Investors and purchasers will be furnished with all details by Benjamin W. Cole, 167 Broadway, room 30.

Louise Baife will be at liberty after the run of Uncle Joe at the Fourteenth Street Theatre.

All communications for Estelle Clayton in her new comedy, On the Hudson, may be addressed to Hi Henry, Gowanda, New York.

The pleasantest and most direct way to reach Brighton Beach and Coney Island is by the Sea Beach route. The staunch and commodious steamboats of this line leave Whitehall Street, the terminus of the Elevated, Broadway and Belt line railroads, hourly from 7:20 A. M. to 6:20 P. M. On Sundays the boats run from 9:20 A. M. to 1:20 P. M., then half-hourly to 4:20 and at 5:20, 6:20 and 7:20 P. M. Excursion tickets 40 cents.

Wm. C. Andrews has been re-engaged with the Roland Reed company. This is Mr. Andrews' fifth season with that organization.

Bensonhurst-by-the-Sea, on New York Bay, south of Bay Ridge, L. I., is said to possess more advantages for a suburban residence than any locality in the immediate vicinity of New York. Bensonhurst is only six miles from the city. Map of building plots will be sent by G. B. F. Randolph, 41 Wall Street, New York.

The initial production of A Royal Pass; or, The Exile of Siberia, a romantic, historical comedy-drama in four acts, has received strong commendation from the press where the play has been presented. George C. Staley, late of the California Theatre, is reported to have made a hit in the dual role of Ivan Zotoff, an officer of the Czar's Imperial Guard, and Andreas Hoffer, a Swiss guide and courier. The main incidents of the play are founded on facts which occurred in the life of a Russian officer during the Russo-Turkish war in 1877. The scenes of the play are laid in the Swiss Tyrol and Russia, and it is said that it will be superbly costumed after plates imported expressly from Russia and Switzerland. Mr. Staley is supported by a selected company. Applications for open time desired only from first-class theatres and regular prices. Address Harry Doel Parker, General Manager, care Klaw and Erlanger's Exchange, 25 West Thirtieth Street, New York.

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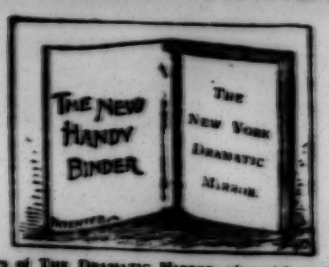

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